

THE
SCOTISH GALLERY;
OR,
PORTRAITS
OF
EMINENT PERSONS
OF
SCOTLAND.

SCOTTISH GALLERY

OF THE

SCOTTISH GALLERY

OF

PORTRAITS



EMINENT PERSONS

OF

SCOTLAND

133/11

THE
SCOTISH GALLERY;
OR,
PORTRAITS
OF
EMINENT PERSONS
OF
SCOTLAND:

MANY OF THEM
AFTER PICTURES BY THE CELEBRATED JAMESON, AT TAYMOUTH,
AND OTHER PLACES.
WITH
BRIEF ACCOUNTS OF THE CHARACTERS REPRESENTED,
AND
AN INTRODUCTION ON THE RISE AND PROGRESS OF PAINTING
IN SCOTLAND.

By JOHN PINKERTON.

LONDON:

PRINTED FOR E. HARDING, NO. 98, PALL-MALL.

1799.

THE

SCOTTISH GALLERY

OF

PORTRAITS

OF EMINENT PERSONS

SCOTLAND

WITH A HISTORY OF THE SCOTTISH NATION, AT VARIOUS
AND OTHER PLACES

WITH ACCOUNTS OF THE CHARACTER AND



BY JOHN RINKERTON

LONDON

PRINTED FOR A. HARRISON, NO. 25, PATERNOSTER

1793

CHRONOLOGICAL LIST

OF THE

PORTRAITS.

- 1 ROBERT I.
- 2 David II.
- 3 Queen Annabella Drummond.
- 4 Queen Jane.
- 5 First lord Campbell, 1445.
- 6 Mariotta his wife.
- 7 Sir Colin Campbell, 1460.
- 8 Margaret his wife.
- 9 Margaret of Denmark.
- 10 James IV.
- 11 Margaret Tudor
- 12 John duke of Albany. }
- 13 Mary of Guise.
- 14 Mary Queen of Scots.
- 15 The Winton Family.
- 16 Duke of Chatelheraut.
- 17 George Buchanan.
- 18 John Knox.
- 19 The same.
- 20 Earl of Glencairn.
- 21 Abbot of Newbottel.
- 22 James VI.
- 23 Chancellor Maitland.
- 24 Fifth Earl Marshall.

25 Sir

CHRONOLOGICAL LIST OF THE PORTRAITS.

- 25 Sir Alex. Frazer.
- 26 Mark Alex. Boyd.
- 27 Countess of Mar.
- 28 Arthur Johnston.
- 29 Marchioness of Hamilton.
- 30 Drummond of Hawthornden.
- 31 Sir Colin Campbell, 1631.
- 32 Juliana his wife.
- 33 Sir James Ramsay.
- 34 Earl of Loudon.
- 35 Countess of Buchan.
- 36 Sir Rob. Gordon.
- 37 Robert Traill.
- 38 Marquis of Gordon.
- 39 Sir Thomas Hope.
- 40 Lord Dryburgh.
- 41 David lord Cardross.
- 42 Earl of Strathern.
- 43 Earl of Ancrum.
- 44 Chancellor Glencairn.
- 45 Lord Maitland.
- 46 James Gregory.
- 47 Sir And. Forester.
- 48 Fletcher of Salton.
- 49 David Gregory.
- 50 Lord Belhaven.
- 51 Sir John Medina.
- 52 Colin Maclaurin.

INTRODUCTION

ON THE

RISE AND PROGRESS OF PAINTING IN SCOTLAND.

FEW traces of painting in England can be discovered prior to the reign of Henry III, 1216—1272. During that period the Alexanders, kings of Scotland, frequently visited the English court, and almost constant amity prevailed between the two kingdoms—but no evidence arises that any painter from England visited Scotland.

The ancient and continual commerce between Scotland and the Netherlands leads to the inference, that the first artists were Flemings.

That great prince, Robert I, sedulously promoted this intercourse, and as he invited Flemish artizans of all descriptions, it is probable that a painter might be among them, especially as in the following century, we find painting even common in Scotland.

In the account of the parish of Houston, in Renfrewshire, to be found in that singular and invaluable work, *The Statistic Account of Scotland*, (Vol. I. p. 329,) is the following curious information.

“ Upon the south wall of the aisle [of Houston church] there is a large frame of timber, on which two pictures, seemingly

INTRODUCTION.

ingly done with oil-colours, but much worn out. On the right side a man in complete armour, resembling that of a Knight Templar, with an inscription in Saxon characters over his head, some words of which are effaced, *Hic jacet Dominus Joannes Houston de eodem miles, qui obiit anno Dom. M. CCCC°*. On the left hand, a picture of his lady, also much effaced, and over her head the following inscription, *Hic jacet Domina Maria Colquhoun, sponsa quondam dicti Domini Joannis, quæ obiit septimo die mensis Octobris an. Dom. M° CCCC° quinto.*"

Thus it appears that in the commencement of the fifteenth century, A. D. 1400, 1405, painting was so prevalent in Scotland as to be employed in funeral monuments, not only of great peers, but even of knights of no great eminence nor fame. The editor of this work, anxious to preserve so early a monument of the art, employed every endeavour to procure a drawing; but his correspondent, a clergyman in the neighbourhood of Houston, and a man of letters and taste, informed him that, within these few years, the pictures have hastened so much into decay, that a drawing could no longer afford even an idea of their original state. On this, and numerous other instances, how deeply it is to be regretted that my countrymen should shew such apathy and torpor, concerning objects which other nations so highly esteem and honour, while they will employ labour and patronage on Ossianic fables, or any other visionary tale, that only exposes their credulity.

To leave these melancholy reflexions, the next trace of painting in Scotland is to be found in an old writer.* He

* Extracta e Chron. Scot. p. 272, apud Doug. Peer. p. 397.

informs

INTRODUCTION.

informs us that Murdac Duke of Albany, his sons, and Lennox, were buried, 1425, in the Black Friars Church at Stirling, on the south side of the great altar, with paintings of their persons and coats of arms, *figuris et armis eorundem depictis*.

James I it is well known was an excellent illuminator of manuscripts, and painter in miniature.* He renewed the treaty with the Netherlands, for one hundred years, and encouraged artists of all descriptions to settle in his dominions. Hence we find painting so common as to be degraded to the punishment of a malefactor.

It was probably about A. D. 1430 that this fact occurred, which is mentioned by Bowar the continuator of Fordun.† A highland robber having taken two cows from a poor woman, she swore she would wear no shoes till she had complained to the king. The savage, in ridicule of her oath, nailed horse-shoes to her feet. When her wounds were healed, she proceeded to the royal presence, told her story, and shewed the scars. The just monarch instantly dispatched orders to secure the thief, who being brought to Perth, and condemned, "the King commanded that he should be clothed in a canvas frock, on which was painted the figure of a man fastening horse-shoes to a woman's feet. In this dress he was exhibited through the streets of the city for two days, then dragged at the tail of a horse to the gallows, and hanged."

In the same author's account of the Bishops and Priors of St. Andrews, inserted in Fordun's Sixth Book, it is men-

* Hist. of Scotland under the House of Stuart, London, 1797, two vols. 4to. Vol. I. p. 109.

† Vol. IV. p. 433, Hearne's edition.

tioned

INTRODUCTION.

tioned that Prior James Haldenstane, who died in 1443, adorned the church of the monastery with engraved stalls and painted images, *tam in sculpturis stallorum quam picturis imaginum*.* The Statistic Account of Scotland presents other instances of churches, built in that century, adorned with paintings of saints, &c. which are here passed for the sake of brevity.

The marriage of James II with Mary of Gelder, and the subsequent intimate connection with the splendid court of Burgundy, must have afforded still greater inducements for Flemish artists to visit Scotland; but the accounts of this reign are too brief and imperfect to supply any materials for this enquiry.

James III was distinguished by his love of all the arts: and the noble picture of him and his queen, at Kensington, evinces that some eminent artist must have visited Scotland during his reign. On the queen's rich head-dress are some letters, seemingly P. ANAG. but no similar name appears in the list of Flemish or Italian artists of that period, 1482.

James IV and V also encouraged the arts. Of the latter monarch and his queen, Mary of Guise, there is a curious picture in the possession of the Duke of Devonshire. The editor saw it at Devonshire House, London. The figures are rather less than life, and the colours much gone. Between them at the top are the arms of Scotland, with banners, motto IN MY DEFENS: at the bottom the conjugal arms of Scotland and Guise, with inscriptions in

* Vol. III. p. 635 in Hearne's edition, where is also given a splendid idea of architecture in Scotland at that period. And see the Stat. Account, Vol. XI. p. 171, for curious memoirs on the then state of architecture, and the origin of free-masonry in Scotland, a parent country of that institution.

INTRODUCTION.

Latin, mentioning that she was then 24, and the king 28, years of age. The hair of both is rather red than auburn. She has a red and white carnation in her hand, while he holds a jewel with St. Andrew; and on his bonnet is a gold medal minutely finished, with an inscription: the device seems a pilgrim walking, with the resemblance of a bee-hive in his hand.

It is singular that hardly a trace of painting in Scotland should exist in the reign of Mary, 1543—1567. Even the genuine portraits of the queen seem to have been all painted in France, where she was in early youth, or in England, when she was advanced in years. The most authentic and satisfactory is the statue on her tomb at Westminster, whence an exact likeness has recently been given by Mr. Tassie, in a medallion worthy of his high reputation.*

Hardly one portrait can be mentioned of any illustrious character in that remarkable period; and it is believed that no trace can be found of even any painter who then visited Scotland, far less of any native artist.

The reign of the sixth James, 1567—1625, forms an epoch in the history of painting in Scotland. Numerous portraits begin to appear, and the Hunting Piece, painted around the gallery at Scone, shews the presence of an eminent artist.

In the Appendix to Mr. Pennant's Tour in Scotland is a paper, concerning the gold mines in that country, in which it is mentioned that, while Morton was Regent, Arthur van Bronchorst explored these mines; then "became one of

* The same artist, and his ingenious nephew, have designed medals of all the kings from Robert I; and intend to proceed with the queens. The whole from the most authentic portraits that can be discovered.

his

INTRODUCTION.

his majesty's sworn servants in Scotland, to draw small and great pictures to the king."* In 1594 Hadrian Van Son is styled painter to the king, in a privilege granted by James to a ship belonging to this artist. †

But the native artists seem to have commenced with JAMESON, who burst forth at once with meridian splendor.

As accounts of this great portrait painter, and some of his followers, are given in the *Anecdotes of Painting in England*, it is unnecessary to repeat what is stated in a popular publication.

The following Paper however, communicating some names unknown to Mr. Walpole, it is here reprinted ‡; and a list of Jameson's works shall be added, with a few miscellaneous observations.

There seems to have been a taste for painting in Scotland so early as the reign of James V. Portraits of him are in a good stile. A full length of his natural son, when a child, was done; but it was destroyed in a house belonging to the Family of Errol, in the year 1586. There still remains a good copy of it; probably the work of a French painter.

* P. 419. In the preceding page is mentioned Cornelius Devossee (De Vofs?) painter to Elizabeth, who seems unnoticed in the *Anecdotes of Painting in England*.

† Pen. Edit.

‡ From the *Bee* Vol. xviii. p. 76; originally, it is believed, published in the *Weekly Magazine* Vol. xv. many years before, and said to have been written by Sir G. Chalmers.

Lord

INTRODUCTION.

Lord Seton, ancestor of the Winton family, when ambassador from Mary of Guise, became acquainted with Sir Anthony More, who accompanied him to Scotland, and did a family-piece for him on timber.* Charles I. when at Seton House in 1633, admired it, and Lord Winton offered it to him; the King refused to rob him of it.

The original pictures of Queen Mary† are thought to have been done in France.

Portraits of James VI. are said to have been done before he left Scotland.

George Jameson, a native of Aberdeen, studied under Rubens along with Vandyck; he returned to Scotland in 1628 and died 1644. When the King was at Edinburgh, 1633, the Magistrates procured from Jameson many of his portraits, with which they adorned the sides of the Netherbow port. This much attracted the King's notice, on his way to the parliament house. Charles sat to Jameson for a full length picture; and on account of a complaint in his eyes or head the King made him wear his hat, a privilege he ever after used.

Alexander his scholar did a portrait of Sir George Mackenzie at full length, in his gown, as King's advocate.

The elder Scougal, who in his draperies imitated the style of Sir Peter Lely, had a great repute in the time of Charles II. and portraits of his hand are almost in every family in Scotland.

* A very good copy of which, made by Mosman at Aberdeen, is now in the possession of Mrs. Seton of Mounie in Aberdeenshire. The original, it is believed is or lately was in the House of Pinkey.

† And of the regent Mary, a very good one of whom is in the Trinity House, Leith, usually mistaken for one of the Queen.

Cor-

INTRODUCTION.

Corrudes, a foreigner, did also many portraits at this time in a good stile.

The Duke of York engaged de Wit a Flemish painter, to ornament the Gallery of Holyrood house with 119 portraits, 19 whole lengths. The ancient heads are ideal, the modern copies. He also painted the chimneys and cieling there. Though de Wit's talent was chiefly for history he did many portraits in Scotland; particularly at Castle Lyon and Glamis, and at Clerkington in Mid Lothian. He was employed till 1688, when he was dismissed from the service of the public, without complete payment for his works. He died in Scotland.

For some years after the Revolution, the younger Scougal was the only painter in Scotland; and had a very great run of business. This brought him into an hasty and incorrect manner.

Nicholas Hude was unemployed at London for several years after his coming from France in 1685, till William Duke of Queensberry brought him to Scotland, to work for him at Drumlanrig. Hude's genius inclined to historical painting; but for a livelihood he painted portraits. Hude was not an unsuccessful imitator of Rubens.

In 1703 John Baptiste Medina a native of Brussels, was brought from London by some Scottish Noblemen, and soon after he was knighted by the Duke of Queensberry, being the last man knighted by the commissioner. Medina at first applied to history, but afterwards to portraits, in which he equalled any of his predecessors. His manner is easy; and he succeeded better in men than women's pictures. There are a vast many good portraits of his hand in Scotland; particularly at the surgeons hall Edinburgh.

Paton,

INTRODUCTION.

Paton, a miniature drawer in black and white, lived about this time, and did several portraits from life, and copies, with a good deal of likeness and expression.

In 1712, on the death of Sir John Medina, William Aikman returned to Scotland, and for 13 years was in good employment. John Duke of Argyle was his patron, and persuaded him to go to London, where he much improved himself by imitating Sir Godfrey Kneller. He died 1731. Aikman's picture is in a gallery of the Duke of Tuscany.

Richard Wait, a scholar of young Scougal, professed painting portraits from 1708 to 1722; but his genius led him to paint pieces in still life.

Wait's cotemporary was George Marshall, scholar of Scougal and of Sir Godfrey Kneller. He died in 1732.

John Alexander, a descendant of Jamefon's spent his youth at Florence. He executed several historical pieces at Gordon Castle. He published prints from drawings of Raphael's Pictures in the Vatican. Alexander's favorite subject was copying Mary Queen of Scots. Towards the latter end of his life he began a historical painting of her escape from Lochleven, but he did not live to finish it.

John Medina, son of Sir John, has made an excellent copy of Queen Mary's Picture. Norie's genius for Landscapes entitles him to a place in the list of Scotch painters.

Some

INTRODUCTION.

Some things are here vaguely and inaccurately stated, but the information on the whole is not to be neglected.

Jameson is said to have painted in the broad thin transparent manner; and, when he was hurried, he charged with varnish, both for expedition and mellowness of colour.

A list of his works communicated by the Earl of Buchan, (whose many services to this publication cannot be too highly estimated,) shall here be subjoined. It is rectified, and enlarged, from other communications.

Himself, wife and son. *Sir George Chalmers, painter.*

Himself in his painting room. *Lord Findlater.*

Himself. *Mr. Carnegie, Aberdeen.*

Do. *Mr. Jameson wine-merchant, Leith.*

Charles I. *Id.*

Queens of Scotland, and Ladies of Glenurchie.

Earl of Airth.

Marquis of Hamilton.

— of Argyle.

Ann Marchioness of Hamilton.

Arch. Lord Napier.

John Lord Lesley, afterwards Duke of Rothes.

Earl Marischal.

— London.

— Kinghorn.

— Mar.

Lord Binning. 1637. *All at Taymouth.*

Genealogical Tree. *Ibid.*

Sir Robert and Sir John Campbell. 1641. *Ibid.*

Lord Glamis. *Earl of Strathmore.*

George Heriot. *Heriot's Hospital.*

Sir Alex. Cambuskenneth. *Lord Alva.*

Sir Ch. Erskine of Alva. *Id.*

Sir John Erskine of Otterfoun. *Id.*

Arthur Erskine of Scotscraig. *Id.*

William Erskine Master of the Charterhouse. *Id.*

Mary Erskine Countess Marischal. *Id.*

Margaret Countess of Rothes. *Id.*

Martha Countess of Strathmore. *Id.*

Ann,

INTRODUCTION.

Ann lady Binning. *Id.*
 Henry prince of Wales. *Id.*
 Henry lord Dryburgh. *Id.*
 Sir Alex. Gibson of Durie. *Murray of Polmaise.*
 The same. *Countess of Rothes.*
 James Earl of Buchan.
 Henry lord Dryburgh. } *lord Buchan.*
 Sir Alex. Erskine, full length. }
 Sir Alex. Fraser of Fraserburgh and Philorth. } *lord Salton.*
 W. Forbes of Tolquhoun. }
 Sir Thomas Hope of Craighall. }
 Sir John Hope lord of Session, and Margaret } *Mrs. Scott of Rossie.*
 Murray his wife. }
 Sir Adam Gordon. *Gordon of Park.*
 Dr. Dunn, founder of the Grammar School at Aberdeen. *Bishop of*
Leffendrum.
 Crichton Viscount Frendraught.
 Sutherland Viscountess Frendraught.
 Marquis of Montrose
 Urquhart of Cromartie, and his wife.
 Lesly lady Frendraught. *These six Mr. Morison of Bognie, Aberdeenshire.*
 Marchioness of Huntley. *Duke of Gordon.*
 Dr. Wm. Johnston.
 Arthur his brother.
 Andrew Cant.
 Gordon of Straloch.
 Sir Paul Menzies, Provost of Aberdeen. *These five Marischal College,*
Aberdeen.
 Patrick Forbes bishop of Aberdeen.
 Professor Sandilands.
 Gordon. *King's College. Ibid.*
 Earl of Tweedale. *Tetter-house.*
 Andrew Fraser of the Muckills, and his wife. *Castle Fraser, Aberdeenshire.*
 Gen. David Lesley.
 Wil. Forbes bishop of Edinburgh. *Both Urquhart of Craigston.*
 Sir Th. Nicholson lord Advocate. *Earl of Kinnoul.*
 Earl of Huntley, called Luck in Hand. *Countess Dowager of Aberdeen.*
 Carnegie of Southesk.
 ——— Northesk. } *Sir D. Carnegie.*
 ——— Craigs. }
 ——— Dunnichen. }

David

INTRODUCTION.

David Anderson of Finyeen, Merchant burgess of Aberdeen, commonly called, from his ingenuity, *Davy do all things*, and uncle to Jameson. His descendant Charles Bannerman Aberdeen.

Sir James Sandilands son of Torphichen. *Mr. Hamilton of Caiblaw.*

Sir Alexander Fraser of Fraserburgh and Philorth. *Duplicate. Urquhart of Craigston.*

Lindsay lord Spenyie, full length. *Stuart of Grandully.*

Others may be found in the Anecdotes of Painting in England.

His full lengths are extremely rare, and very masterly. It is said there is an architectural piece by Jameson, in King's College Aberdeen, which not only represents the ancient state of that building, but the professors and students in their dresses.

The most interesting of his pictures is that belonging to the Earl of Findlater. This piece, as described in a letter from a gentleman resident at Cullen-House, where it remains, represents Jameson himself, as large as life, with a round hat on his head. He is looking you in the face, with his left hand, in which is his pallet, on a table, and his right over it, the forefinger of which points to several small pictures in the back ground. Dress, a black jacket with a white falling band. In the back ground are ten squares, of about six inches, representing portraits, some of them full lengths; some of the squares have two or three figures, and one of them is a sea-piece. Size of the picture, within the frame, two feet, ten inches in breadth, by two feet eight, in height.

In the same house is another picture attributed to the same artist, three feet, six inches high, by two feet eight broad. The subject must allude to the civil war, as it represents a crown, bottom upmost; sceptre, baton, royal standard, heaped near it; a printed scroll, a casket covered with crimson velvet, lid open, with necklaces and toys.

At

INTRODUCTION.

At the bottom, on the right hand, is a small figure about four inches long, badly executed, of Charles I. which seems as if done with red chalk on a white ground.

The most numerous set of Portraits by Jameson is that at Taymouth, the seat of the Earl of Braidalban, whose ancestor, Sir Colin Campbell, was the painter's chief patron. The Earl having in the politest manner granted permission to copy them, and Messieurs Morisons, booksellers at Perth, having provided an able artist for that purpose, many will be found in this volume from that noble repository.

This artist was the late ingenious Mr. Robert Johnson of Newcastle, whose death, while employed in this task, is deeply to be regretted. He had copied about fifteen; and four remained to be done, the Marquis and Earl of Argyle, and two from the Genealogical Tree, when the editor was surprised with an account of his deplorable fate, in a letter from Messieurs Morisons dated 18th of Nov. 1796. It states that, a few days before, they had received a letter from the man with whom Johnson lodged at the village of Kenmore, desiring them to send for him, as he was quite delirious; and by express the day following they were informed of his death. That, in his anxiety to complete his labour, (he was to have been at Taymouth in June, but a fit of illness prevented him till August), he would sit all day in a room without fire: a violent cold was the consequence, which neglect increased to a fever, "it flew to his brain, and, terrible to relate, he was bound with ropes, beat, and treated like a madman." This ignorance of the people around him was happily enlightened by the casual arrival of a physician, who ordered blisters; and poor Johnson died in peace! Though the editor endeavoured to solace himself by the reflection that he was giving bread to an ingenious man, whose fate was thus decreed, yet he
could

INTRODUCTION

could not help deeply feeling his being the innocent cause of an event so deplorable in all its circumstances.

His correspondent at the same time informed him, that Johnson had been bound apprentice to Bewick, by his father, an aged carpenter of Gateshead near Newcastle—that Mr. Bewick, observing his uncommon genius for drawing, employed him to trace the figures on the wood in his elegant history of quadrupeds—that he had been employed about six months, on his own account, before he engaged to go to Taymouth—and that his labour supported his aged parents.*

After this deserved tribute to the memory of an amiable and ingenious artist, let us return to the consideration of Jameson's works at Taymouth. In the course of the following pages, will be found Mr. Johnson's opinion concerning some erroneously ascribed to that painter, an opinion confirmed by Jameson's own memorandums, preserved in Walpole's Anecdotes. In two letters, dated Kenmore, Aug. 13, and Taymouth Oct. 11, 1796, Mr. Johnson gives an ample detail concerning all the pictures. From the article on Duncan lord Campbell, the reader will see that the Genealogical Tree, with miniatures, is by Jameson: the portraits in it being from an older set by some inferior artist, and erroneously supposed to be Jameson's. Nor is Sir Colin, the painter's patron, nor his lady, the work of that artist: nor the Scottish kings, except Robert I and David II, especially mentioned as his in his own memorandums, as are the *queens*, and the *ladies* of Glenurchie. Of the former only four remain, Annabella Drummond, Margaret of Denmark, Mary of Guise, and Hen-

* See more concerning this artist in the Monthly Magazine, Vol. II, p. 541, and 833 — and Vol. V. p. 288, sonnets on his death, in which it is erroneously mentioned that he was employed by the Earl of Braidalban.

INTRODUCTION.

rietta Maria : the others seem to have perished from neglect, while the kings, the production of a very inferior artist, are preserved. The ladies of Glenurchie amount to seven : lady Jane 1619, and lady Juliana 1633, not being by Jameson.

In his letter of the 11th of Oct. 1796, Mr. Johnson says the portraits of Robert I, and David II, " bear evident marks of authenticity." They are on canvas : " the Robert I may truly be said to be rescued from oblivion, being without a frame and so tender that I could scarce get it copied." He adds " The Marquis of Argyle is also by Jameson : " and, that the Genealogical Tree has ten small portraits, including Archibald first lord of Argyle, all undoubtedly by that great painter.

The editor cannot dismiss this volume, without expressing his satisfaction that, amid many disappointments, inconveniences, and obstacles, he has been enabled to form such an assemblage of Scottish Portraits, as is contained in this and a former work. An authentic series of the kings has been recovered, from Robert I, after fictitious sets had been current for a century and a half : Robert II, and III, are indeed not the most pleasing, the original old prints being apparently from tombs or statues, in which the beards, worn at that time, are omitted, as they often are on seals, the hair being singularly difficult for a rude artist to manage. In this, and other points, the promise of the original Prospectus has been amply fulfilled ; and where a failure has happened, it has arisen from erroneous information concerning portraits that do not exist, as Robert II and his queen Taymouth, Robert II, at Strawberry-hill, Sir Robert Murray, Royal Society—or mistakes, as Regent

INTRODUCTION.

gent Murray at Fonthill, Cardinal Beton at Holyrood house.

The Prospectus was issued in 1794, and though five years have elapsed, the editor cannot accuse his want of diligence, for the obstacles and delays were such as none can have a proper idea of, except those who have undertaken a similar task. Landscapes, or ruins, may be drawn at any time; but access to portraits depends on many circumstances. His sole motives were his own curiosity, and a warm in-born wish, which has stimulated most of his literary endeavours, that his countrymen should not neglect their native productions of art and literature. To emolument he never looked; and, after the sacrifice of much time, will be contented to find that he has made but a small sacrifice of gold.

Should encouragement arise, another volume of this size might contain the most curious of the remaining portraits; and beyond that extent materials could hardly be found.

Meanwhile the editor would rejoice if a similar work were commenced in Scotland where it could be conducted with more ease, and at less expence. It is, at the same time, matter of surprise that the publishers of periodical works there do not give interesting portraits, from genuine paintings, often in their own neighbourhood, instead of views, which are repeated *ad fastidium*.

The reader will observe that, of two or three of the portraits here given, there are no letter-press descriptions, because the persons are sufficiently known. The accounts of Mark Ker, Prior of Newbottle, and of the Earl of Ancrum, were communicated by the family.





1329-1329, by Edward the

Harding &c.

From the Original at Taymouth

ROBERT I.

THIS celebrated monarch assumed the scepter of Scotland at Scone, on the 27th day of March 1306.* The kingdom was at that time almost entirely reduced to servitude, by the arms and policy of Edward I of England; and the partisans of Robert did not exceed twenty, among whom the chief names were Randel, Seton, Lennox, Athole, Douglas, Hay, Barclay, Fraser, Somerville, Inchmartin, Boyd, Fleming. To them were opposed most of the power of Scotland, and all the power of England and her allies. A more heroic enterprize never was formed, nor conducted, by patient and persevering valour, to such complete success.

It is unnecessary to detail the particulars of this glorious struggle for national independence, as they are well known to every reader of history. In the course of seven years Robert not only delivered Scotland from the English sway, but carried his arms into the isle of Mann, and Cumberland. Edward II, summoning the whole array of his kingdom, met the Scottish monarch at Bannockburn, on the 23d of June 1314. Robert was reviewing his troops, when Henry de Bohun, a valiant English knight, rushed upon him, hoping by one bold action to decide the event; but the king, parrying his spear, slew him with a battle-ax. On the fol-

* One reference to Dalrymple's Annals may serve for this brief View of the reign of the first Robert.

lowing

ROBERT I.

lowing day was fought the memorable battle, in which Edward II was completely defeated, and escaped with the greatest difficulty.

The heroism of the prince spread like electric fire thro' the chiefs, and the nation: and Scotland began to attract the admiration of France, and other foreign powers. Edward, the brother of Robert, passed to Ireland, where he was solemnly crowned: but after having subdued most of that kingdom, he was defeated and slain.

Robert proceeded to establish the tranquility of his realm by wise laws and regulations. The noted alliance between France and Scotland, first conceived by John Baliol, in order to oppose the usurpations of Edward I, was repeated by Robert in such formal terms, as to become the reference and ground of the numerous succeeding treaties between these powers. And the independence of Scotland was sealed by the treaty of Northampton, 1328, in which it was also agreed that David son of Robert should wed Johanna the daughter of Edward II.

After a glorious reign of twenty three years, Robert I died at Cardross on the 7th of June 1329, in the 56th year of his age. He was buried at Dunfermlin.

Concerning the personal appearance of Robert I. the early authors disappoint curiosity. An old poem in Fordun's chronicle* says he was like Paris in beauty, like Hector in arms.

Qui Paris in specie, in ense Hector repertus.

* Lib. xiii. c. 15.

Hector

ROBERT I.

Hector Boyce in his fabulous work tells us that James I of Scotland [about the year 1430] visited an old lady, near Kinnoul in Perthshire, who had seen and remembered William Wallace and Robert Bruce. She said Robert was of eminent beauty and strength; but in the latter quality was excelled by Wallace.*

No portrait can answer the *idea* of Robert I more than the present. The venerable force of the countenance, the ruddy glow of warlike exercise, the piercing blue eye, the yellow locks and beard, are all in a consonance, rendered still more striking by the resemblance of his son David II, whose portrait will admit of more authentication in another article of this work.

But the *costume* will require some remarks. The skilful antiquary would, at the first glance, be better pleased to find Robert I in *mail* or in *ring*, armour, than in *plate*, as here. The *mail*, consisting of small scales like those of fish, fastened on leather, and the ring-armour, of small rings interwoven, began indeed to yield to the plate armour about the year 1300. Edward I of England, who died in 1307, appears, in some portraits, in a mixture of mail and plate. Under Philip the Fair of France, 1285—1314, the nobles are all represented in *mail*: and the earliest plate armour, in Montfaucon's work, is of the age of Philip of Valois, 1328—1350.

Yet in the curious contemporary portraits of the Dukes of Milan, published by Jovius, Galeazzo I, who *died* in 1328, appears in plate-armour.

On his seals, engraved early in his reign, Robert I is clothed in *mail*: and it may justly be expected that Wallace,

* Lib. xvii. fol. v. 562, edit. 1527.

executed

ROBERT I.

executed in 1305, should wear that armour, and the helmet of the time, instead of plate, and the Roman helmet with a dragon, hardly known even in the varieties of the sixteenth century.

Upon the whole some learned judges of the subject, to whom the doubts were communicated, agree that no solid objection can arise from the *costume*, more especially as the armour and helmet are remarkably plain, and unadorned, and apparently in the infancy of the art. The mail usual around the neck, after the invention of plate, may be hid by the flowing beard. The gold chain, and ornament with St. Andrew's cross, bear no relation to an order of knighthood—the latter, it is likely, is a little box containing some relique, as usual in these superstitious times. The battle-ax is highly in character—but why in the left hand may be a question more idle than curious.

The original picture is at Taymouth, and was painted by Jameson being specially mentioned among his works.* It is said the prototypes of this, and some other royal portraits by Jameson, were old limnings in the palace at Dunfermlin. They bear indeed every mark of authenticity. Robert I, it is well known, highly encouraged the commerce between his kingdom and Flanders; whence he might be supplied with a painter, and with his plate armour, invented, it is supposed, in Germany, and thence called *German plate*, and *German rivets*. The print is exactly engraved from an exquisite drawing in colours by Johnson, 1796.

* Walpole's Anecdotes, Vol. II, p. 184. 8vo.



DAVID II.

IN the vicissitude of human affairs the successful reign of Robert I was followed by the inglorious sway of his son the second David; whose extensive annals, 1329—1371, present numerous defeats and disorders. This monarch's minority, absence in France, captivity in England, render the successive regents the most prominent objects in the historical map: and the names of Thomas Randel earl of Moray, Sir Andrew Murray, and Robert the Steward, illuminate an obscure period.*

The disgraceful surprize at Dupplin was followed by the coronation of Edward Baliol, Sept. 1332, who was expelled in three months. But the more fatal battle of Halidon, 1333, restored Baliol; and David took refuge in France. In 1338 the former was constrained to leave Scotland: and in May 1341 David returned to resume his scepter, in the seventeenth year of his age. In October 1346 he became a captive at Durham, and was retained in England for eleven years. From his restoration, in his thirty third year, 1357, to his death in 1371, he may be said to have *reigned* thirteen years.

* See Sir David Dalrymple's valuable Annals of this reign.

DAVID II.

Yet David seems to have been rather deficient in fortune than in abilities. According to some French authors, he personally commanded the fleet fitted out by France against England in 1336, which seized many vessels in the channel, and ravaged the islands of Wight, Jersey, and Guernsey.* But as David was then only twelve years of age, it seems more probable that he and his adherents contributed to defray the expence of this expedition, than that he was present; though even in the latter case many aged captains must have had the actual controul. Many errors in modern history arise from the want of a most simple consideration, the age of princes.

At the battle of Durham, and on other occasions, David displayed eminent personal courage. His subsequent captivity in England naturally led him to admire the superiority of English policy and manners. His vanity was soothed by the attention of that victorious monarch Edward III; his captivity, in the castle of Odiham in Hampshire, was somewhat alleviated by the similar fate of John the French monarch, and was gradually enlarged: gold medals of David were struck in England,† and he returned to his kingdom impressed with the most favourable sentiments of that country, and its sovereign. Having no children he was even induced to an attempt to bequeath his kingdom to a son of Ed-

* St. Croix Histoire de la Puissance Navale de l'Angleterre, Paris 1786, 12mo, Vol. I. p. 90.

† Essay on Medals, Vol. II, plate 2.

ward;

DAVID II.

ward; but the Scottish peers withstood the design, and unanimously declared that no Englishman should ever rule their country.

Of his private life little is known, save his amours with Catherine Mortimer, and Margaret Logie: his marriage with the latter was unadvised and disgraceful. In estimating his character Sir David Dalrymple says that, while we allow David to have been courteous and affable, we must also grant that his personal defects were many, and prejudicial to the public welfare: "he was weak and capricious, violent in his resentments, and habitually under the dominion of women."

Hardly a hint can be found in the original historians concerning the person of David II. In a manuscript in the Cotton library there is a treaty between him and Edward III, in the initial letter of which there is a fine illumination, representing the two monarchs. As David was so long prisoner in England there is reason to trust the resemblance, which in mildness, and the general cast of the features, supports the authenticity of the present portrait.*

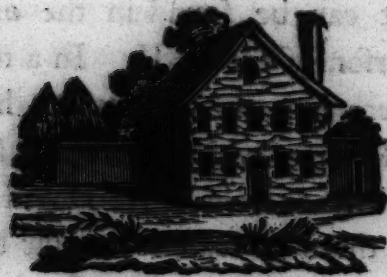
The dress is strictly consonant to that of the times: and Jameson surely had some ancient limning before him, when he painted this fine portrait for his patron Sir Colin

* This curious illumination is engraved by Mr. Strutt in his *Regal and Ecclesiastical Antiquities*.

DAVID II.

Campbell.* It remains at Taymouth, where Johnson made the drawing in 1796. Jameson was himself an antiquary, and made collections of medals &c. as did Rubens his master; a circumstance which strengthens the authenticity of his ancient portraits: and it is almost needless to mention that, in his time, many valuable reliques of former ages remained, which were annihilated in the subsequent civil wars.

* It is specially mentioned by Jameson himself as his production. Walpole Anecd. Vol. II, p. 184.







ANNABELLA DRUMMOND

Queen of Robert III.

ANNABELLA DRUMMOND

QUEEN OF ROBERT III.

AMONG the Scottish queens, painted by Jameson at Taymouth, it was reported that there was a picture of the queen of Robert II, that is Euphemia Ross; for his first wife, Elizabeth More, died long before the Steward ascended the throne. This information, as it often happens, was erroneous; the queens of Robert II, James I and II, and IV, being now wanting in that noble collection of Jameson's works; while the heads of the kings, painted by some very inferior hand, happen to be preserved.

Of the queens of James I and IV other portraits exist: but those of Robert II and James II would be a curious discovery.

Meanwhile is given the portrait of Annabella Drummond, from a drawing in colours by Johnson, after Jameson's painting. Its authenticity is left to the reader: but it is probable that Jameson had some archetype from her tomb at Dunfermlin, or some old limning. The dress is of the times; but the painter may have added more ease and expression to his original.

John Earl of Carric, afterwards named Robert III, was married to this lady in, or before, the year 1357, as appears from a charter, if not misquoted.* For in 1394 she was delivered of James I, an interval of thirty seven years, and if married at fifteen she was then fifty two years of age. It is probable that the inaccurate Abercromby has, for the 37th

* Abercromby Vol. II, p. 157.

QUEEN ANNABELLA.

of the king David II, put the 27th; and that the marriage dates about 1367.

However this be, Annabella was the eldest daughter of Sir John Drummond of Drummond and Stobhall, an ancient family; afterwards to be lords Drummond, earls and dukes of Perth.* On the 14th of August 1390 she was crowned with her husband Robert III at Scone. He was then upwards of fifty years of age; she probably about ten years younger.

Her children were David duke of Rothsay, born in October 1378; three daughters; and lastly prince James, afterwards James I, born in July 1394.†

The lameness, and mental weakness, of her husband left to her considerable influence; which she used in the most noble and prudent manner. This queen, says Buchanan, supported the whole dignity of the court. In confirmation of this the reader is referred to her letters to Richard II of England, printed in the Appendix to the first volume of the History of Scotland under the House of Stuart, London 1797, 4to. Fordun informs us that Annabella, and Trail bishop of St. Andrews, managed with eminent prudence the affairs of the kingdom; appeasing discords among the nobles, and receiving foreigners with hospitality and munificence; so that on their death it was a common saying that the glory of Scotland was departed.‡ They both died in the year 1401.

Her death was soon followed by that of Rothsay, her son, starved to death in Easter 1402.

* Dougl. Peer. art. Perth.

† Crawford and Stewart's Gen. &c

‡ Vol. II. p. 430, 431.





JANE QUEEN of SCOTLAND.

from a rare Print.

Publ'd Dec^r 1. 1798 by E. du^d Harding 98 Pall Mall

JANE, OR JOANNA, QUEEN OF SCOTLAND.

THIS illustrious lady was daughter of John Beaufort, Earl of Somerset, fourth son of John of Gaunt, Duke of Lancaster, grandson of Edward III. Her mother was the Duchess of Clarence, niece of Richard II.

She was married to James I of Scotland, at the church of St. Mary Overy, Southwark, Feb. 1424.

They appear to have lived in great concord: and there are repeated Acts of the Scottish Parliament, ordering oaths of fidelity to be taken to the queen.

This leads to the inference that James designed she should be Regent, in case of his death.

On the 20th Feb. 1437 her husband was assassinated. The queen ran to the further end of the room, and was wounded by one of the villains. But that she interposed between the king and the assassins, is a recent fable.

Her right to the regency not being supported by the aristocracy, Queen Jane in 1439 married Sir James Stuart, commonly called the Black Knight of Lorn. She and her husband were soon after imprisoned by Livingston, guardian of the young king. She appears to have died in 1445.

This portrait is magnified from a scarce print, of last century, apparently designed for a genealogy, as are the prints, its companions, of John Beaufort Earl of Somerset, who died 1409, and John Beaufort Duke of Somerset, who died in 1445. From the dress &c. there is every reason to believe they are taken from ancient paintings, or monuments; and the best connoisseurs have no doubt of their authenticity.



DUNCAN CAMPBELL
First Lord Campbell

DUNCAN CAMPBELL,

FIRST LORD CAMPBELL.

THE Highlands, or Mountainous Parts, of Scotland amount to about two thirds of that country : but the denomination is more strictly confined to Argyleshire, the west of Perthshire and of Inverness, Ross, Sutherland and Caithness.

The western highlands, in particular, may be considered as almost estranged from the Scottish dominion and laws, till the Campbells, ancestors of the illustrious family of Argyle, arose. Their patrimony extending along the banks of Loch Aw, their style was deduced from that romantic lake, where remains of their ancient residence are yet to be seen. The name of *Gillespie* Campbell of Lochaw occurs at different periods in the Scottish statutes and charters ; but in modern Peerages is absurdly changed to *Archibald*, merely with a view, as would seem, of accommodating the succession to some fabulous genealogy.

Of this celebrated lineage the baron now delineated is the twelfth. Sir Duncan Campbell of Lochaw, his first designation, in 1424 was one of the hostages sent for the redemption of James I from England. His estate is valued at 1500 marks, being one of the highest on the record.*

* Rymer x. 308. 327. Douglas Peerage, p. 36.

DUNCAN CAMPBELL, FIRST LORD CAMPBELL.

James I, eager to civilize his kingdom, appointed Sir Duncan one of his privy council, his Justiciary, and Lord Lieutenant, of the shire of Argyle. Such a commission from so wise a prince is doubly honourable. These offices were continued by James II; who, in 1445, added the dignity of a lord of parliament, by the title of Lord Campbell; and in 1453 granted him a charter of numerous lands in Argyle-shire. Duncan first Lord Campbell is believed to have died in the end of that year 1453.*

The collegiate church of Kilmund in Cowal, founded by this personage in 1442,† continued for some time to be the burying place of his descendants.

The third son of Duncan lord Campbell was Sir Colin, ancestor of the Campbells of Glenurchy, afterwards earls of Braidalban; whence Jameson commences his genealogical tree of the latter family with this Duncan.

The authenticity of the portrait must be submitted to the reader. The face may have been taken from the monument at Kilmund, or from a painted effigy hung up there over the tomb, as usual in Scotland in that age. But the dress, though singular, is hardly that of the times; and the cape is particularly objectionable, being perhaps unknown, in this close form, till the time of James VI.

As the portraits form the chief object of this work, it is

* Douglas Ibid.

† Spottiswood's Rel. Houses, p. 286.

DUNCAN CAMPBELL, FIRST LORD CAMPBELL

proper to give the reader ample information on the subject : and the letters of the late ingenious artist Mr. Johnson, who copied the pieces at Taymouth for this work, will leave little to wish.

At this noble seat of the Earl of Braidalban, whose polite condescensions on this occasion shew that love of the arts is hereditary in that illustrious progeny, there are two sets of genealogical portraits. The first and most memorable, is the Tree by Jameſon, replete with miniature representations; probably rather derived from the second set, about to be mentioned, than the contrary.

This second set is in the lobby, and conſiſts of large portraits arranged in couples of man and wife. In Mr. Johnson's opinion the portraits of the MEN, as far as but excluding Sir Duncan who died in 1631, are not by Jameſon, but by a far inferior hand, probably the ſame who executed the ſix Kings, Robert III, and the five Jameses. The reputation of this great painter has on this occaſion ſuffered ſome criticiſm, founded on the erroneous opinion that all are of his hand, whereas he only painted the WOMEN. A circumſtance further evinced from the contemporary memorandums, published by Horace Walpole Earl of Orford in his account of Jameſon, in which only the *queens* of Scotland, and *ladies* of Glenurchy, are aſcribed to that painter : while the ſole male portraits done by him at Taymouth, excluſive, of the genealogical tree, are ſpecially mentioned to have been

DUNCAN CAMPBELL, FIRST LORD CAMPBELL.

been the kings Robert and David Bruces, published in this work, Charles I, and Sir Colin Campbell* Jameson's great patron.

The contemporary peers 1636, 1637, are undoubtedly by Jameson; but foreign to the present consideration.

* This portrait seems to have been presented to some friend, in exchange for his, as then common; for the portraits of Sir Colin and his lady, about to be published in this work, are, in Mr. Johnson's words, "very stiff" and poor, tho' expressive . . . and seem to be done by a different hand "from any of the former."—that is not by Jameson, nor by the painter of the Jameses and lairds of Glenurchy.







From the Original, Plymouth.

MARIOTTA STUART,

WIFE OF SIR DUNCAN CAMPBELL.

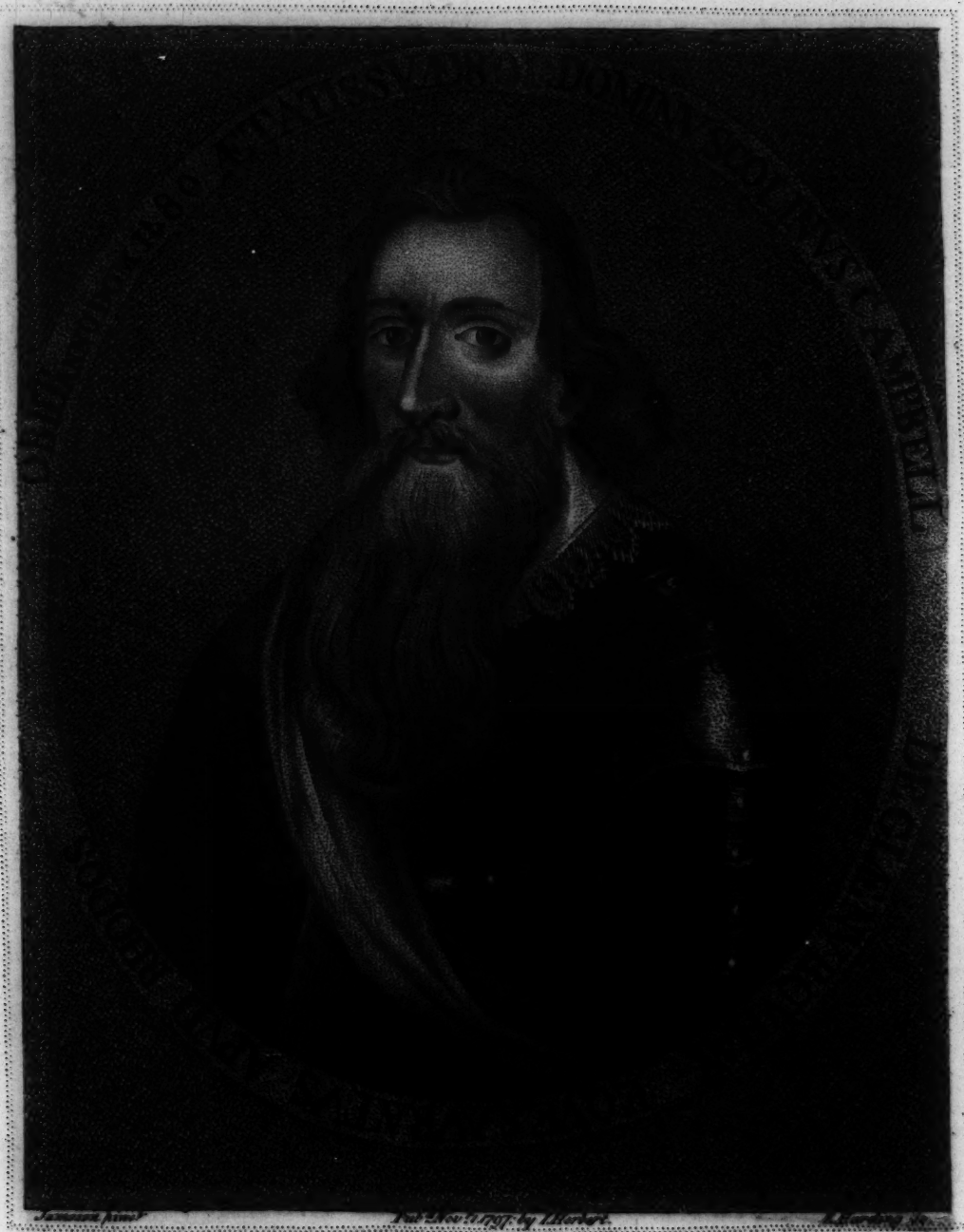
THIS lady was second daughter of Robert Duke of Albany, Regent of Scotland, and first wife of Sir Duncan Campbell of Lochaw, afterwards first lord Campbell; to whom she bore three sons.

1. Celestine, who died young.
2. Archibald, who continued the race of the Campbells lords Campbell, earls of Argyle.
3. Sir Colin, ancestor of Glenurchy and Braidalban.*

No anecdotes concerning her remain. The portrait at Taymouth is painted by Jameson, but from what authority is dubious. The kirtle, or close gown, girdle and mantle, are all sufficiently ancient; but the *disposition* seems too free for an exact copy of the stiffness of ancient dress and portraits.

* Douglas Peerage p: 37.





SIR COLIN CAMPBELL

1450

SIR COLIN CAMPBELL,

OF GLENURCHY. A. D. 1460.

WAS the third son of Duncan first lord Campbell, from whom he got the lands of Glenurchy; to which he added other acquisitions, as appears from charters in the Scottish archives, between the years 1468 and 1476.*

Little further is known save that he is said to have been a knight of Rhodes, a circumstance worth verifying from the records of Malta, (the knights of Malta having been originally styled of Rhodes,) by those who have opportunity.†

The inscription on his portrait bears that he died in 1480, aged 80: but Douglas in his Peerage prolongs the life of Sir Colin to the beginning of the year 1498.

Sir Colin Campbell of Glenurchy married

1. Lady Mary Stuart, daughter of Duncan earl of Lennox, by whom he had no issue.

2. Lady *Margaret* Stuart, eldest daughter and coheirefs of John lord Lorn, whence the family of Glenurchy, after-

* Douglas Peer. art. Breadalbine.

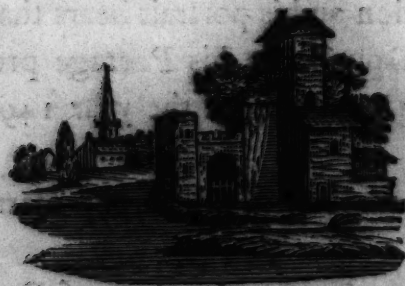
† Strong doubts arise. If a knight of Rhodes could he have married? And his marriages with Scottish ladies proclaim his constant residence in his own country.

SIR COLIN CAMPBELL OF GLENURCHY.

wards earls of Braidalban, quarter a galley the arms of Stuart of Lorn : by her he had Sir Duncan his heir.

Sir Colin wedded afterwards two other wives of inferior rank ; the last of which bore to him the ancestor of the Campbells of Lawers, earls of Loudon.

The authenticity of this portrait rests on the same grounds with that of Duncan first lord Campbell. The fash seems too modern ; and the close laced cape is still more objectionable, being probably not more ancient than the reign of the sixth James.







MARGARET STUART,
WIFE OF SIR COLIN CAMPBELL OF
GLENURCHY.

THE second wife of Sir Colin Campbell is by Douglas named *Margaret*; but the inscription around this portrait styles her *Jonetta* Stuart, daughter of *William* lord of Lorn, wife of Sir Colin, A. D. 1440.

It is certain there never was a *William* Stuart lord of Lorn: and that this lord's name was John is evinced from charters.

John Stuart, third lord Lorn and Innermeath, had three daughters.

1. Isabel, married to Colin first earl of Argyle.
2. Margaret, wedded to Sir Colin Campbell of Glenurchy.
3. Marian, wife of Arthur Campbell of Ottar.*

Such is Douglas's statement which deserves more credit than this inscription: for being palpably erroneous in the father's name, it incurs the more suspicion in that of the daughter.

This portrait is by Jameson, from what authority is uncertain: the dress seems sufficiently antique.

* Douglas Peer. p. 415, and in the articles of Argyle and Braidalban.



Engr. by E. Harding

MARGARET of DENMARK

MARGARET OF DENMARK.

QUEEN OF JAMES III

BY JAMESON.

THIS portrait cannot pretend to much resemblance of the undoubted original at Kensington. The inscription specially indicates Margaret daughter of Christiern king of Denmark—the date is or should be 1469 when she ascended the Scottish throne in her thirteenth year.*

She might be in early youth such a hoyden girl as is here depicted, the painting at Kensington is about 1482 when she was aged twenty six, had borne several children and endured misfortunes.

Some suspicion however arises that Jameson, misled by some mistake, has put the name of Margaret of Denmark for that of Mary of Gelder wife of James II. But till a portrait of the latter be found this must remain doubtful—and the collector can only trust to the genuine portrait of Margaret of Denmark, engraved from that at Kensington.

The drawing is by Johnston from the painting at Taymouth.

* The commencement of the king's reign is put to the queen's; that of James III is 1460.



From the Original, Taymouth

JAMES IV.

FROM THE PAINTING AT TAYMOUTH.

THIS piece is given as a specimen of the Scottish kings at Taymouth, the work of some painter who preceded Jameson in his employment there. The inscription only bears IACOBVS IIII. REX SCOTORVM.—PINC. ANNO MDCXXXIII, i. e. James IV king of Scots, painted in the year 1633.

The other kings seem mere copies of the prints in Johnstoni Inscriptiones published in 1602. In this the countenance and drapery are in a superior style to the old print, though far inferior to Jameson's heads of Robert I and David II at Taymouth, and of James II at Newbottell.

The thistle in the hand indicates that James IV was the first who about the year 1500 adopted this emblem. As an order of knighthood it is not older than the reign of Anne of England: nor can single knight of the thistle be mentioned till that time: an emblem, device, or order confined to the monarch, can never be justly styled an order of knighthood.

The drawing by Johnston, and the plate, are intended faithfully to represent the bald manner of the original.



JOHN DUKE OF ALBANY

From a Picture in the Possession of the Marquis of Bute to whom this plate is respectfully inscribed by his most Obedt^t Serv^t

Edw^d & Harding

QUEEN MARGARET

Printed at

QUEEN MARGARET,
AND JOHN DUKE OF ALBANY.

THESE two distinguished personages are represented in a celebrated picture, formerly belonging to the Earl of Scarborough, and now to the Marquis of Bute.

The lady appears to be between thirty and forty years of age; her companion about ten years older. That she is Margaret Tudor, daughter of Henry VII, and widow of James IV king of Scotland, is not only a traditional fact, but is confirmed by another picture at Hampton-court, of the same lady in an earlier stage of life. She was born on the 30th Nov. 1490.

The only doubts relate to the male personage, who has been supposed to be the Earl of Angus, Margaret's second husband.

This cannot be for the following reasons.

1. Angus was certainly younger than the queen. In 1514, when they married, she was aged twenty-three. Next year Lord Dacre mentions Angus as "childish young."* He could not much exceed mere majority, if he had attained it. At any rate he could not be above ten years older than the queen, as in this painting.

2. The papers, ink-stand, dice-box, &c. on the table, can never indicate Angus, a mere warrior.

* Hist. of Scotland under the Stuarts, London 1797, 4to, Vol. II. p. 121.

3. The

QUEEN MARGARET, AND JOHN DUKE OF ALBANY.

3. The butterfly hints "un amour voltige," and cannot be a symbol of matrimony.

4. There is a small engraving of Angus and this queen, in ovals. *That* Angus has not an aquiline nose, nor any resemblance of this.

Horace Walpole, earl of Orford, imagined that lord Methven, the third husband of Margaret, might be the person here pourtrayed. This is impossible, as he was far younger than her. He is mentioned as a young man in 1524, 25, 26, when Margaret was aged from thirty-three to thirty-five.* It is impossible to read the papers, and histories of the times, without conceiving Methven to have been nearly ten years younger than the queen—but that he was older is an absolute impossibility.

The Editor is clearly of opinion that the male personage is John duke of Albany, Regent of Scotland.

1. An amour took place between him and the queen in 1521, 22, when she was aged thirty or thirty-one. Her brother, and Wolsey, loudly accused her of adultery. She was coquetting with him by letters in 1525, when she was aged thirty-four. Albany's return to Scotland, and pretensions to the regency, were dreaded and satirized by the English in 1527—nay so late as 1532.

2. The age of Albany corresponds. From the new edition of *L'Art de Verifier les Dates*, Vol. II. p. 371, it appears that his father married on the 16th of February, 1480, and died in 1485. Say that Albany was born in 1482, and he was eight years older than the queen. He

* One general reference to the above history, for the minority of James V, may suffice for the sake of brevity.

QUEEN MARGARET, AND JOHN DUKE OF ALBANY.

was married in 1505, probably in his twenty-third year: and died in 1536, aged about fifty-four.

3. The face resembles the old Stuart kings, in the general cast of the features, nose rather aquiline, &c.

4. Albany was more a man of papers, than of war, bribing the queen by the grant of benefices; and selling them by mere chance to the best bidder, as may be indicated by the dice-box, &c. &c. on the table. This may also denote his passion for gaming; which, though unmentioned by contemporary writers as a feature of his character, was the known vice of the French court in which he was bred.

5. The Scottish foot-guards were revived by Albany, after having been disused by the fourth James. The first letter on the breast of the guard is not seen. We only know that he is not one of the French guards, sent over by Francis I. for the R. was never in France added to the king's initial letter. He may be a Scottish guard, or perhaps one of the hundred English, sent to attend James V. in 1524. At any rate he could not appear with Angus, or Methven, and the queen had no guard. Albany, as Regent, had: and as the young king does not appear, the guard can only refer to the presence of the Regent.

6. The butterfly, as above mentioned, indicates a mere amour like that of Margaret and Albany.

7. The piece is half satyric; and was probably painted in the North of England, where it was found, from other portraits of the personages. Angus was in the English interest—Albany always in the French; and almost the only personage, whose importance could excite this delicate satire, expressed in a fine painting.

The

QUEEN MARGARET, AND JOHN DUKE OF ALBANY.

The precise date of the picture cannot be ascertained. It may be 1522, when the amour became notorious. Albany was then forty, the queen thirty-one. Both had entered prematurely into active life—so that the appearance of age may not be decisive. But if painted when she was forty, he forty-eight, the date must be 1529 or 30. As she continued to coquet with him by letters, and his return was dreaded by the English, the precise date of the satire is of small consequence.

Having thus it, is hoped, ascertained the persons represented in this picture, it remains to subjoin a short account of them.

Margaret daughter of Henry VII became queen of Scotland in 1503, when only in her twelfth year. She had several miscarriages before she produced an heir to the monarchy in 1512. Next year James IV, her husband, engaging in a rash war with Henry VIII, his brother-in-law, was defeated and slain at Flodden.

According to the will of the late king Margaret assumed the Regency, which she lost in 1514 by a precipitate marriage with the Earl of Angus. In 1515 she bore a daughter to this her second husband, lady Mary Douglas, afterwards to be mother of king Henry Darnley.

Her actions, till her son assumed the scepter in 1528, are known to most readers of Scottish history, and are amply detailed in the above-quoted History of Scotland under the House of Stuart.

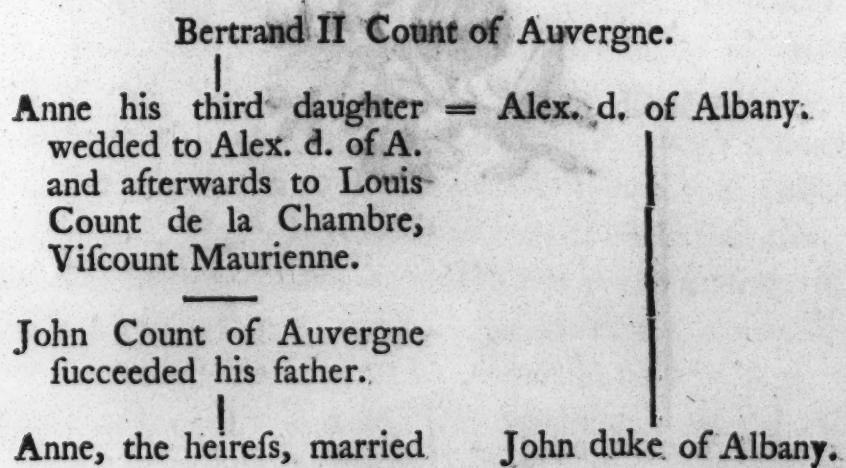
In

QUEEN MARGARET, AND JOHN DUKE OF ALBANY.

In 1528, having procured a divorce from Angus, she married Lord Methven; and appears to have died in 1541 at the age of fifty-two. She was a woman of eminent abilities, and distinguished spirit—but not of the most amiable moral character.

John duke of Albany, the son of Alexander duke of Albany, (brother of James III,) and Anne de la Tour, (daughter of Bertrand II Count of Auvergne and Boulogne,) was born about A. D. 1482. In 1485 his father was accidentally slain in a tournament at Paris.

John his son wedded his second cousin, Anne de la Tour, sole heiress of Auvergne, in July 1505. This identity of the names of their wives has occasioned some confusion in the genealogy, which stands thus.



John Count of Auvergne left another daughter, Magdalen, who in 1518 married Lorenzo de Medici, duke of Urbino, nephew of Leo X.; and was mother of the celebrated Catherine de Medici, queen of France.

In

QUEEN MARGARET, AND JOHN DUKE OF ALBANY.

In 1515 John duke of Albany, a Frenchman by birth, and by his wife's vast estates, was unexpectedly called to the Regency of Scotland; and he exercised that high office, though with intervals of absence, till 1524. He proved, as was to have been expected, a mere delegate of France, and disgraced his administration by a mean subserviency to that country. In his private character he was passionate and opinionative. Yet he was in high favour with Francis I, on account of his gay and facetious conversation. He died in 1536.







MARY OF GUISE
From the Original. at Leith.





Pub. Nov. 1. 1797. by Herbert

L. Harding sc.

MARY QUEEN of SCOTS.





THE WINTON FAMILY.

Pub^d 1 Dec^r 1798, by Edw^d Harding, 98, Pall Mall.

THE WINTON, OR RATHER SETON, FAMILY,
BY SIR ANTONIO MORE.

THIS celebrated picture is now in the possession of Lord Somerville. The tracing was remitted by Professor Ogilvie; and is only an outline, as a finished drawing, and engraving, would have exceeded the proportions, and expence, of this publication, even if an artist, capable of making a finished delineation, had resided near the spot.

Six persons are represented. The man in the middle is marked G. S. 39, two girls R. S. 19, and M. S. 15—three boys, I. S. 18—A. S. 14. and one unmarked.

Sir Antonio More was born in 1519, and died in 1575. His chief pieces date from 1550 to his death. He resided in England during most of the reign of Mary, 1553—1558, and may have visited Scotland, or Lord Seton and his family may have resided in London, for that a *family* picture should have been painted abroad is hardly credible.

This picture represents,

G. S. 39, that is George, sixth lord Seton, who succeeded his father in 1545, and died 1584. In 1557 he was one of the commissioners, appointed to treat with the king of France, concerning the marriage of Mary with the dauphin; and was in high favour with that queen, and her son James VI.

He married Isabel, daughter of Sir William Hamilton of Sanquhar—but his wife was apparently dead before this
piece

THE WINTON, OR RATHER SETON, FAMILY.

piece was painted—and his eldest son Robert was probably abroad, on his travels, as he does not appear.

The young lady, marked R. S. 19, seems to have died unmarried, as she is not mentioned in the genealogy.* The other, M. S. 15, is Margaret Seton, afterwards wedded to Claud Hamilton Lord Paisley, ancestor of the family of Abercorn.

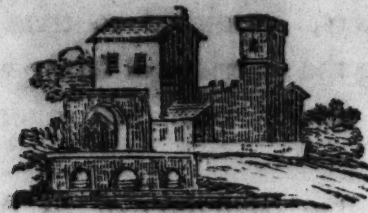
The son marked I. S. 18 is John Seton, ancestor of the Setons of Barns.

A. S. 14 is Alexander Seton afterwards earl of Dunfermlin and chancellor of Scotland, a man of great abilities. He died in 1622. Of his son Charles Earl of Dunfermlin there is a medal by Simon.

The boy unmarked is the 4th son, Sir William Seton.

The title of Earl of Winton was bestowed on Robert, seventh Lord Seton, in Nov. 1600—but the picture is, by anticipation, styled the Winton family. Sir Richard Maitland drew up an account of this family, many of whom were remarkable for their love of the arts. It was forfeited in 1715: and their noble adjacent residences in East Lothian, Seton and Winton House, are now desolate.

* This face is far from distinct in the tracing. It may be Robert Seton the eldest son.







DUKE of CHATELHERAUT
From the Collection of the Marquis of Abercorn

Published 1. June 1799. by Edw.^d Harding 98 Pall Mall

JAMES HAMILTON,

EARL OF ARRAN,

DUKE OF CHATELHERAUT.

THE life and actions of this illustrious person, Regent of Scotland in the minority of Mary, and next heir to the crown if she had died childless, are so well known to every reader of history, that it would be superfluous here to abbreviate them.

It will be more appropriate to the plan of this publication, to offer some remarks on a few dates of his biography, which are singularly embroiled, thro' the carelessness of the Scottish historians and generalogists, to whom chronology is a foreign land.

His father married Janet Beton in 1513.* Chatelheraut died in Jan. 1575,† (probably 1576 by modern estimation). Of course his age might be about sixty-one, at the time of his death. But by a date on this portrait he seems to have been 59 only, in 1575.

Say then that he was born in 1516. Yet in 1535 he appears in parliament,‡ (his father having died in 1530) and a peer could hardly take his seat before his majority. What is still more surprizing, Douglas dates the birth of John, his second son, in 1532,§ say the eldest was born in 1531, and the father was *fifteen* years of age!

* Peerages of Crawford and Douglas, from charters in the Hamilton family.

† Robertson Vol. II. p. 53.

‡ Rolls of parliament in Carmichael's Tracts.

§ P. 332.

JAMES HAMILTON, EARL OF ARRAN, DUKE OF
CHATELHERAUT.

If it be a fact that Chatelheraut married Margaret Douglas, daughter of James third Earl of Morton, when he was only aged fourteen, and had a son next year, it is not a little uncommon.

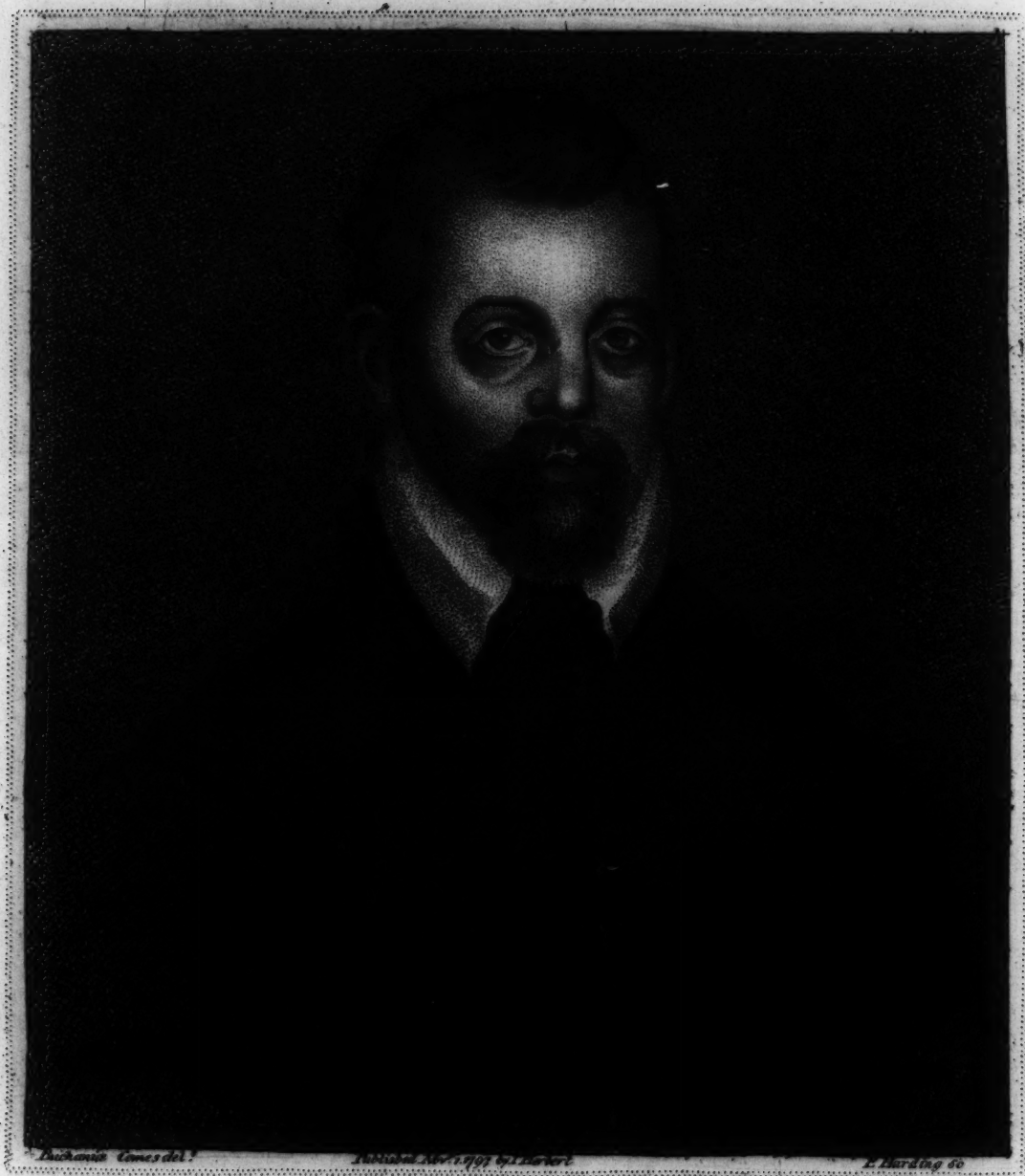
This portrait is from a painting in the possession of the Marquis of Abercorn, at Bentley-lodge, near Harrow on the hill, Middlesex; where is also a portrait of Lord Claud Hamilton, third son of Chatelheraut, and ancestor of the noble family of Abercorn. Both seem to have been painted in France, and Lord Claud's dress is completely French.

It appears that, in 1570,* Chatelheraut and Lord Claud, being suspected of having favoured the assassination of Murray the Regent, they were declared traitors, and retired to France. Here they seem to have resided till summer 1575,† when they returned to Scotland, and Chatelheraut died in Jan. 1575-6.

* Robertson Vol. II. p. 1, 9.

† So the Peerages. Yet Robertson II. 46, speaks of a treaty signed by Chatelheraut and Regent Morton at Perth, Feb. 1573. For this he is so careless as to refer to his own Appendix, No. VI. which paper bears only *Lord John Hamilton*, second son of Chatelheraut.





GEORGE BUCHANAN
From an Original, at Hamilton

GEORGE BUCHANAN.

IT would be foreign to the present purpose to enter into minute details, concerning the life of this celebrated author, which has been so often narrated.

He was born in the county of Lennox, anciently called Levenax* from the river Leven, in February 1506.

His uncle James Heriot sent him to Paris, for his education, in 1520. Two years after, his uncle's death, and other circumstances, constrained him to return in great poverty.

In 1524 we find him attending the scholastic lectures of John Mair at St. Andrews. With him he went to France, and taught grammar for three years. In 1529 he became tutor to the young earl of Cassils. Five years after he appears in the same capacity, by the king's charging him with the education of his natural son. He had imbibed the doctrines of Luther, and published his satire against the Franciscans.

In 1537 he witnessed the arrival of Magdalen of France, first wife of James V, who having been educated by her aunt, the queen of Navarre, some expectations were entertained that she would favour the reformation. These were terminated by her speedy death: and Buchanan did not wait the arrival of Mary of Guise, but fled to England in 1538.

* Literally the fields of Leven, Leuen aks. *Ak* is a field in Islandic, *Aker* a small field, whence our *acre*.

Thence

GEORGE BUCHANAN.

Thence he proceeded to France ; where finding Cardinal Beton, his enemy, acting as ambassador for Scotland, he went to Bourdeaux, and taught in the public schools for three years.

He was next invited to teach in Portugal ; where, in 1551, he translated many of the Psalms into elegant latin. We afterwards find him in England, France, and Italy.

At length, in his fifty seventh year, 1563, he returned to his native land, having acquired, and deserved, the reputation of being the most excellent latin writer of his period. He died at Edinburgh on the 28th of September 1582, the year in which his history was printed.

As an historian he has more claim to elegance than exactness ; and in treating of his own times is a mere partisan : but the elegance of his latinity will ever be venerated by scholars.

The portrait is in the Duke of Hamilton's house at Hamilton : and is the only one which represents Buchanan when young. It is probably genuine ; but its authenticity is supposed to rest on tradition only.







Pub.^d Sep.^r 1st 1797. by I. Herbert.

Roberts. Scul.

JOHN KNOX.





JOANNES KNOX.

Natus. 1505. — Mort. 1572.

From a Picture in the Coll. of Glasgow

JOHN KNOX.

WHO has not heard of John Knox? A slight commemoration of the principal epochs of so well known a life will be sufficient.

He was born at Gifford, near Haddington, in the year 1505. He was educated at Haddington, whence he went to the university of St. Andrews, and studied under John Mair. His vigorous mind soon saw the absurdity of the Scholastic divinity, and the preaching of Friar Guillim completed his conversion to the doctrines of Luther.

We afterwards find him in the most useful capacity of a schoolmaster, at Langindry—and at St. Andrews till 1547; in which year he was incited by his protestant friends to commence preacher.

Being carried captive to France, with the garrison of the castle of St. Andrews, he soon escaped to England where we find him a licensed preacher in 1548. Three years after he appears as one of the chaplains of Edward VI. But that prince dying in July 1553, Knox fled from the fury of Mary, and resided successively at Geneva and Frankfort. Some differences arising at the latter place, he returned to Geneva in March 1555: and in the following year revisited his native land.

He again retired to Geneva in July 1556: and resided there, and at Dieppe till May 1559, when he finally returned to Scotland: and in July, that year, was appointed one of the ministers of Edinburgh.

The remaining incidents of his Life occur in the commonest

JOHN KNOX.

most pages of history. He died at Edinburgh, on the 24th Nov. 1572, in his sixty-seventh year.

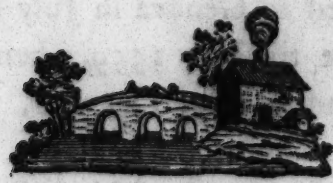
The editor possesses a scarce pamphlet, intitled "Ane breif commendatioun, &c. of Goddis mightie protectioun, in preserving his maist upright seruand . . . John Knox. Set furth in Inglis meter by M. John Daudsone, Regent in S. Leonard's College. . . . Imprentit at Sanctandrois be Robert Lekprevik. * Anno 1573." 4to, ends sign. C. ij. It is a piece of bad poetry in octave stanza, larded with scripture, repeating the chief events of Knox's life.

This portrait in profile, from the painting in the university of Glasgow, corresponds with the common delineations, and with that in Beza's Icones, who being the friend of this reformer could hardly be misled.

To satisfy curiosity a portrait, called that of Knox by Mr. Pennant, and others, is also given from the Hamilton apartments Holyroodhouse. It is surely some other person; and, according to the report of the draughtsman, there is a pair of compasses in the hand.

Another portrait, equally misnamed, is in the Duke of Hamilton's house at Hamilton. It may be Hamilton, the noted priest, whose life has been illustrated by Lord Hailes—or perhaps Archbishop Hamilton.


* So called from the village of Lekprevik, in Lanarkshire.







Pub. & Sold by E. & J. Harding 98. Pall Mall.

EARL OF  GLENCAIRN

ALEXANDER CUNNINGHAM,

FIFTH EARL OF GLENCAIRN.

THIS nobleman succeeded his father William in 1547, and died in 1574. His piety and benevolence procured him the honourable appellation of the good earl.*

He zealously promoted the reformation of religion. John Knox has, in his History, preserved a satire written by this earl against the Gray Friars; and as the book is little known in England, a few extracts may be agreeable to our readers.

I Thomas, Hermite in Larite,
St. Francis' brether heartly greet.
Beseeching you, with firm intent,
To be watchful and diligent,
For these Lutherans, risen of new,
Our ordour dayly do pursew :
These smacks so set their whole intent
To read this Inglish New Testament.

.....

This pretended hermit then proceeds to state the vices, with which the Franciscans are reproached; and proposes to redeem their credit by false miracles.

A ghaist I purpose to gar gang,
By counsal of Frear Walter Lang,

* Douglas' Peerage p. 292.

Which

ALEXANDER GLENCAIRN.
EARL OF GLENCAIRN.

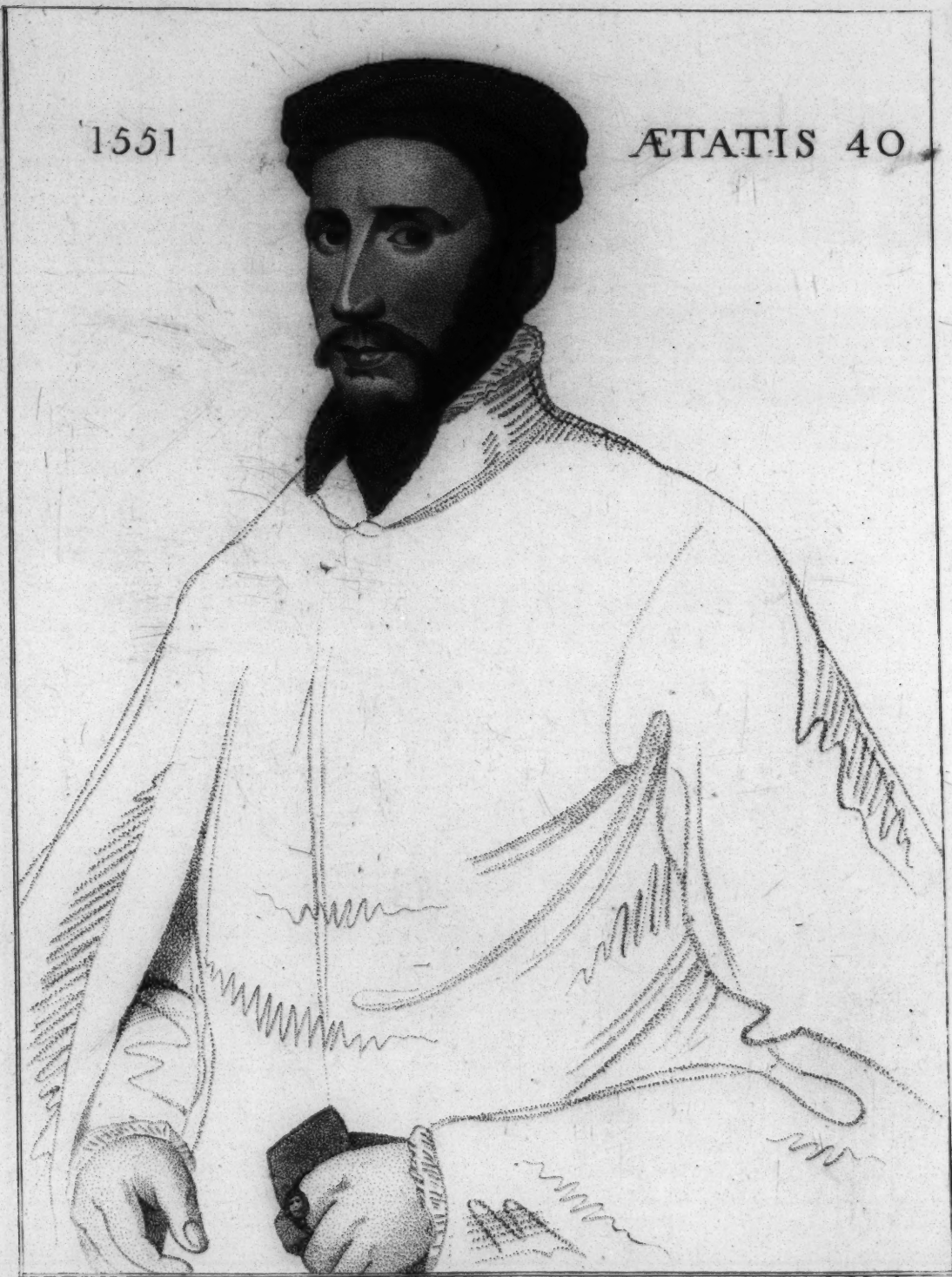
Which shall make certain demonstrations
To help us in our proccarations.
Your holy ordor to decore.
That practice he prov'd once before,
Betwixt Kyrkcadie and Kinggorne ;
But lymmers made thereat such skorne,
And to his fame made such digression,
Since syn he heard not the King's confession, &c.

It is curious to compare these rude rimes with the Franciscanus of Buchanan, on the same topic.

The drawing, remitted from Scotland, is said to be from an intaglio* ; its authenticity must be left to further disquisition.

* There is an oil-painting from the seal ; both are in the possession of the Countess dowager of Glencairn, at *Coat* near Edinburgh ; where is also the Chancellor Glencairn, about to be engraved.





Pub. d. Sep. 7th 1797. by J. Herbert.

MARK KER, ABBOT of NEWBOTTLE

MARK KER,
ABBOT OF NEWBOTTLE.

OF this personage little is known, farther than that he was the second son of Sir Andrew Ker, of Cessford, by Agnes his wife, daughter of William, third Lord Crichton of Sanquhar; his father obtained for him the Vicarage of Linton in Tweedale, and he was in possession of the Ab-bacy of Newbottle, in Mid Lothian, at the period of the reformation, when by conforming to the spirit, temper and views of its promoters, he got the benefice in commendam; and became an extraordinary Lord of Session.

After this renunciation of popery he married Lady Helen Lesly, daughter of George, Earl of Rothes, by her he had five children, and was succeeded by Mark, his eldest son, as Commendator, of which he had obtained the rever-sion from Queen Mary in 1567, and he had the good for-tune in 1587, to get the lands of the abbey erected into a Barony, and afterwards by charter of confirmation, into a temporal Lordship, and himself created Earl of Lothian.*

The Abbot died in 1584.—This portrait of him is from a masterly painting in Newbottle Abbey done by Sir Thomas More, the Habit, of which the outlines only are marked in the engraving, is black in the picture.

* Vide — Nisbet's Heraldry, and Douglas's Peerage.



THE HIGHE AND MIGHTIE PRINCE, James THE SIXT, BY THE
GRACE OF GOD KINGE OF SCOTLANDE. R.E. *scil.*





CHANCELLOR MAITLAND

Pub.^d Dec. 1. 1798. by Edw.^d Harding 98 Pall Mall.

SIR JOHN MAITLAND, CHANCELLOR OF SCOTLAND.

THIS eminent person was the second son of Sir Richard Maitland of Lethington, and younger brother of the celebrated secretary.

In 1567 he was appointed lord privy seal, on his father's resignation. But continuing attached to Mary, he was deprived of that office in 1570, and it was conferred on George Buchanan.

Retiring to the castle of Edinburgh he was made prisoner, when that fortress was taken by Morton, and was sent to Tantallon. On Morton's fall Sir John Maitland became a favourite of James VI, was appointed a senator of the college of justice in 1581, and secretary of state for life in 1584.

Soon afterwards he was made chancellor of the kingdom; and accompanied the king on his matrimonial expedition into Denmark. On the 18th May 1590, he was raised to the peerage, by the title of Lord Maitland of Thirlstane.*

He died in 1595 with a great reputation for talents and probity.

Some of his latin poems are printed in the *Deliciae Poetarum Scotorum*, and some in the Scottish language in the collection by Sir Richard Maitland, his father.

* Douglas Peerage, art. Lauderdale.



GEORGE KEITH
fifth Earl Marshall

Pub^d 1 Dec^r 1798. by Edw^d Harding 98 Pall Mall

GEORGE KEITH,
FIFTH EARL MARSHALL,

SUCCEEDED his grandfather in 1581. He was a man of great natural talents, expanded by travelling and by study. In 1589 he was sent ambassador to Denmark, to espouse the princess Anne, in the name of his master James VI. and transacted that important business in a manner honourable to himself, and satisfactory to all parties.

In 1593 he founded the college at Aberdeen, styled from him Marischal College, a noble specimen of his munificence and love of letters.

He was appointed High Commissioner to the parliament of Scotland 1609, and died at Dunotter castle 1623, full of years and honours.

This engraving is from a tracing, remitted by Professor Ogilvie, from a picture in the college this great man founded at Aberdeen. A full and authentic life of the Fifth Earl Marshall would be a pleasing tribute of gratitude, from some member of his foundation.





Buchanan Comes del.

Pub. Nov. 1. 1797. by J. Herbert

B. Harding Sc.

SIR ALEX.^R FRASER of FRASERBURGH.

From a Painting in the possession of I. Urquhart of Craigston Esq.

SIR ALEXANDER FRASER,
OF FRASERBURGH AND PHILORTH.

THIS gentleman was a descendant of Sir Alexander Frazer, second son of Sir Simon Frazer of Oliver-castle, and brother of Sir Simon, the famous patriot.

Sir Alexander succeeded his grandfather on the 12th April 1569. He was a man of great talents and integrity, and much favoured by James VI, as appears from several charters under the great seal. About the time of the king's marriage to Ann of Denmark, he lent several sums to the royal treasury, which was exhausted by the avarice of Morton the Regent.

In 1594 he was created a knight, on occasion of the solemnity of Prince Henry's baptism.

To this Sir Alexander Frazer the town of Frazerburgh owes its municipal existence, as by his influence it was created a burgh of regality, with ample privileges, and even a power to erect an university.* The castle of Frazerburgh, the chief seat of his successors, was also built by him. One of his sons was Thomas, an antiquary, who wrote *Memoirs of the Family*.

Sir Alexander Frazer died, in an advanced age, on the 12th April 1623.† His portrait by Jameson must have been taken when he was very old. There is one in the possession of Lord Salton, at Philorth near Frazerburgh, and ano-

* His grandfather, Alexander Frazer of Philorth, began this laudable business in 1546. Douglas' Peer. p. 607.

† Douglas' Peerage.

SIR ALEXANDER FRASER.

ther in that of Mr. Urquhart of Craigston, from which last the drawing was taken.*

In 1669 this family succeeded to the title of Salton, on the death of Alexander Abernethy, ninth lord Salton, the estate and honours proceeding in the female line.

* Jameson also painted *Andrew Frazer* of the Muckils, (ancestor of lord *Frazer*,) now at *Castle Frazer* in *Mar*, the seat of *Miss Frazer* of *Inverallochy*. This is mentioned to prevent any mistake from the similarity of names.







ALEXANDER BRODIUS

Print April 1798 by J. Harcourt.

MARK ALEXANDER BOYD

WAS a son of Boyd of Pinkhill in Ayrshire, and was born on the 13th Jan. 1562.

In his youth he was more distinguished by his courage, than by his love of letters. He began however to apply himself to his studies at Paris, 1581.

In 1587 we find him a volunteer in the army of Henry III of France against the king of Navarre — but he soon returned to the study of the Civil Law at Tholouse.

His latin poems, and epistles, were printed at Antwerp 1592, 12mo, and dedicated to James VI.

He died in April 1601, aged only thirty-nine years.

His best work is the *Hymni*, foolishly so styled, being a description of plants, their culture, and uses. But candour must allow that nothing can be more ridiculous than the praises that have been heaped upon him. In plain truth he was rather a rambling literary *charlatan*, than a man of genius.

The portrait is from a scarce print by De Leu. The copper was found in Scotland, and impressions taken for Sibbald's *Prodromus*. They are all very faint — the original bears that it was engraved in 1596, and it was probably prefixed to some work of his, now so scarce as to escape research.



COUNTESS of MAR.

Published Dec^r 1. 1798 by Edw.^d Harding 98. Pall Mall.

MARY STUART, COUNTESS OF MAR,

WAS the daughter of Esme duke of Lennox. John Erskine, seventh earl of Mar, being enamoured of her charms, and rejected by her pride, is said to have sickened of vexation. James I, learning the situation of the companion of his boyish years, exclaimed "Be my faul Mar shanna dee for e'er a lafs in the land!" The king's application overcame all obstacles: and she proved a fruitful mother, and excellent wife.

The drawing was remitted by the Earl of Buchan, a descendant.





D^r. ARTHUR JOHNSTONE

From an Original Picture by Jamefon in Kings College Aberdeen.

Pub^d. 1 Dec^r. 1798. by Edw^d. Harding 98 Pall Mall.

ARTHUR JOHNSON.

THIS elegant latin poet was a doctor of medicine, and rector of the univerfity of Aberdeen. He flourished in the reign of Charles I.

His tranflation of the Pfalms is well known; and the conteft concerning its merits, in comparifon with that by Buchanan, carried on in 1743 by Benfon and Ruddiman contributed to revive and extend its reputation.

His *Parerga*, printed at Aberdeen 1632, prefent fome interefting pieces, and fome ftrokes of genuine humour.





ANNE CUNINGHAM
Marchioness of Hamilton

ANNE CUNNINGHAM

MARCHIONESS OF HAMILTON

THIS lady was daughter of James seventh earl of Glencairn, and wife of James second marquis of Hamilton; to whom she bore, among other children, James and William, both afterwards dukes of Hamilton; and remarkable for their activity in the civil commotions, and for their unhappy deaths in 1649 and 1651.

She long survived her husband who died in his thirty-sixth year 1625:* and being a woman of masculine spirit she distinguished herself on the side of the covenanters, her father's family having ever been warm friends of the presbyterian interest. Her son James was a leader of the opposite party: and it is said that, in 1639, when he conducted the English fleet to the Forth, in order to overaw the covenanters, she appeared among them on the shore, at the head of a company of horse, and drawing a pistol from her saddle bow, declared she would be the first to shoot her son, should he presume to land and attack his countrymen and country. This spirited conduct of his mother, it is supposed, was one cause which prevented the duke's debarcation of his troops; though indeed their number, three or four thousand, was too small for the occasion.†

* Burnet's dukes of Hamilton, p. 1.

† Guthrie's History of Scotland, Vol. IX, p. 275, from Gordon's history of the Gordons Vol. II, p. 280, and Spang's Historia Motuum in Scotia p. 351.

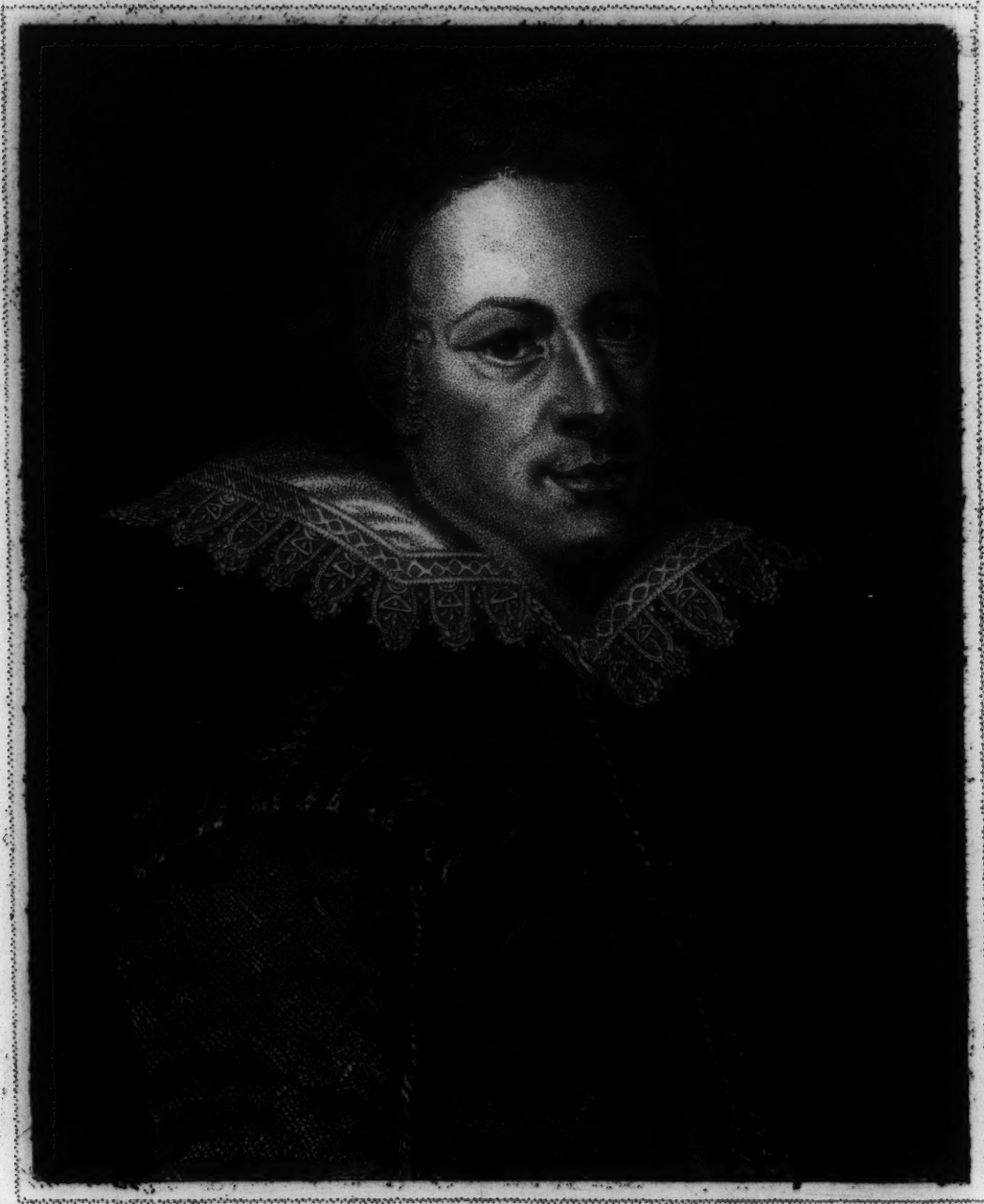
ANNE CUNNINGHAM MARCHIONESS OF HAMILTON.

The portrait corresponds with the masculine character of the marchioness; concerning whom we have in vain enquired for further materials.

Johnson, the ingenious limner, died before he had finished the drapery of this drawing, which is from a painting by Jamefon at Taymouth.







WILL.^d DRUMMOND.

of Hawthornden

Pub. Feb. 1. 1799 by Edw.^d Harding 98. Pall Mall.

WILLIAM DRUMMOND,
OF HAWTHORNDEN.

THIS exquisite poet was born in 1585. In 1616, when he was in his thirty-first year, appeared the first edition of his Poems yet known, tho' in the title it be styled the Second. It is probable that, at first, they were privately printed, and only dispersed among his friends. However this be, the edition 1616 does honour to the Scottish press at that period.

In 1623 appeared his Flowers of Sion, and Cypress Grove. He died in 1649, aged sixty-four.

Particulars more generally known are passed over, to leave room for the following sonnet, not to be found in any edition of his works. It is among the poems prefixed to an extremely, and deservedly, scarce book, Penardo and Laiffa by Patrick Gordon, Dort 1615, 12mo.

TO THE AUTHOR.

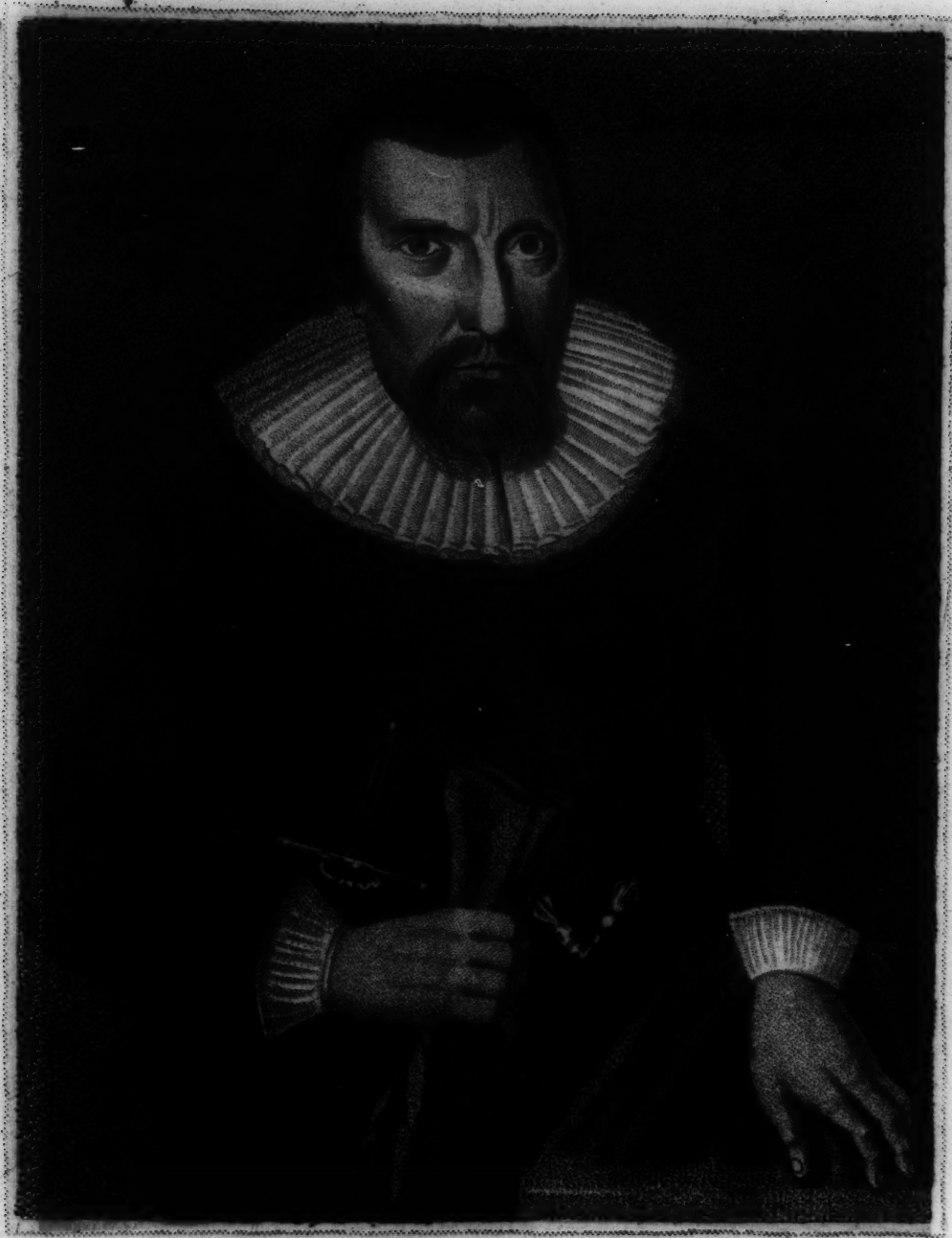
SONNET.

Come forth, Laiffa, spread thy lockes of gold,
Show thy cheekes roses in their virgine prime!
And though no gemmes thee decke, which Indies hold,
Yield not unto the fairest of thy tyme.

No ceruse, brought farre farre beyond the seas,
Nor poifone-lyke cinabre paints thy face;
Let them have that whose native hues displease.
Thow gracest nakednesse, it doth thee grace.

Thy fire no pick-purse is of others witt;
Those jewellis be his owne which thee adorne.
And though thou after greater ones be borne,
Thou mayst be bold ev'n midst the first to sitt.
For whilst fair Juliett, or the Farie Queene
Doe live, with their's thy beautie shall be scene.

M. WILLIAM DRUMMOND.



Phil. March. 1798. by J. Herbert

SIR COLIN CAMPBELL

OF GLENURCHY. A. D. 1631.

THIS worthy knight was the eldest son of Sir Duncan, whom he succeeded in 1631. He married lady Juliana Campbell, daughter of Hugh *earl* of Loudon, according to Douglas in the article of Braidalban, but from his own account of the family of Loudon, the first *earl* of that title was John A. D. 1633. It is Hugh Campbell, *lord* Loudon, who is meant: he was so created A. D. 1601, and died in 1622.

Sir Colin Campbell of Glenurchy, died without issue, in 1640: and was succeeded by his brother Sir Robert.

From the inscription on the original Sir Colin was aged fifty in 1633; and of course was only fifty seven years of age when he died.

Of this respectable gentleman little is known, save what is highly to his honour; his patronage of Jameson the celebrated painter, who survived Sir Colin only four years; and painted Sir Robert and Sir John 1641 and 1642. We are told that Jameson had attended Sir Colin in his travels abroad.

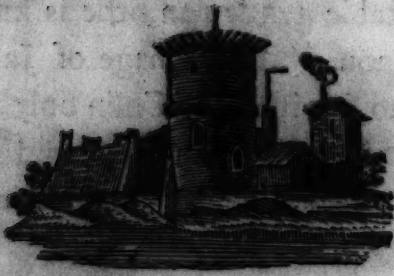
This portrait is not however by Jameson; and is dated 1633, the same year with the poor portraits of the Jameses. Mr. Johnson thought this, and lady Juliana the wife, were

SIR COLIN CAMPBELL OF GLENURCHY. 12

were productions of a different hand ; but it may be that the painter executed these royal portraits in a slight and hasty manner, and employed more labour on those of Sir Colin and his Lady. It seems unlikely that two painters should have been employed at Taymouth in 1633. And as Jameson is supposed to have returned to Scotland in 1628 ; and his best works extend from 1630 to 1644 the year of his death ; it would seem that the genealogical tree, 1635, is the earliest work of Jameson at Taymouth, his other undoubted pieces there being dated 1636 and 1637.

Who this painter was, who preceded Jameson at Taymouth, and delineated Robert III,* the five Jameses ; the successive lairds of Glenurchy ; and probably this Sir Colin and his lady ; must be left to further discovery.

* It is the same with that in Johnson's Inscriptions.







LADY JULIANA CAMPBELL,

Daughter of Hugh Lord Laudon.

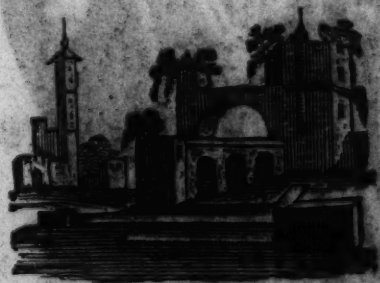
From the Original, Taymouth.

LADY JULIANA CAMPBELL,

DAUGHTER OF HUGH LORD LOUDON,

WA S aged fifty two in 1633, as the inscription bears ; and had probably been married many years to Sir Colin Campbell of Glenurchy, before he succeeded to the estate.

The dress is a curious and minute specimen of that of a lady of rank in Scotland, at this period. The fan with a handle, known in the court of queen Elizabeth, was not yet exploded.





SIR JAMES RAMSAY a General Officer in the armies
of GUSTAVUS ADOLPHUS King of SWEDEN

Engr'd April 1. 1798 by J. Herbert

SIR JAMES RAMSAY.

THIS gallant officer served in the armies of Gustaf Adolf, king of Sweden, the hero, in his day, of the protestant cause against the ambition of the house of Austria.

His extract is unknown, and probably was obscure. In 1631 we find him a colonel at the battle of Leipzig—and soon after in the important post of governor of Hanau. That place being besieged, in 1635, by the Imperialists, Ramsay made a most galant defence, till it was relieved in the following year.

He continued to distinguish himself in defending Hanau, and making incursions; and, in 1637, suspecting the attachment of the Count of Hanau to the Swedish cause, he caused the Count, and Solms his favourite, to be seized, and lodged them in safe custody.

But in Feb. 1638 Hanau being taken by surprize, by the Count of Nassau Dillenburg, Ramsay persisted in obstinately defending himself till he was wounded. He was imprisoned in the castle of Dillenburg, where he died of his wounds, and hard treatment, in March that year.

Lord Hailes has printed a Memoir of his Life, whence this brief account is extracted.





From the Original, Taymouth.

JOHN CAMPBELL,
EARL OF LOUDON,
CHANCELLOR OF SCOTLAND.

THE titles of *Loudon*, and *Lothian*, have sometimes embarrassed English readers. The former is derived from the lands and castle of Loudon, on the river Irvin in Ayrshire; the latter from the county of Lothian. Loudon passed by marriage from the Loudons to the Crawfords: and, in the reign of Robert I, to the Campbells, a branch of the family of Argyle. On the death of her grandfather, Sir Hugh Campbell of Loudon, High Sheriff of Ayr, Margaret succeeded to the estates in 1622; and married John Campbell Esq. of Lawers, a descendant of the house of Glenorchy, the subject of the present memoir.*

In 1633 he was created earl of Loudon; and by his eminent abilities and learning not a little distinguished himself in the turbulent times that ensued. Like Argyle, the chief of his name, he favoured the covenanters; and Charles I in order to regain his support, appointed him Chancellor of Scotland, 1641.†

To detail the actions of this great man were to compose a history of the civil war in Scotland. He continued Chancellor, and President of the Council, till 1654; when Crom-

* Douglas Peer. art. *Loudoun*.

† Crawford Off. p. 195, seqq.

well,

CHANCELLOR LOUDON.

well, the protector or oppressor, deprived him of his estates and power, for the share he had in restoring and crowning Charles II at Scone.

After suffering many reverses of fortune he survived the restoration; sat in the Scottish Parliament 1661, when he nobly defended his friend Argyle; and died in March 1663, about the sixty fifth year of his age.*

The integrity of this Chancellor's character may be evinced from that scandalous chronicle, the Staggering State of the Scottish Statesmen, in which some curious anecdotes are blended with much error and malice. An unsubstantiated amour is the sole charge which censure could find against this celebrated statesman.

Abraham Simon executed a fine medal of Chancellor Loudon; obverse, his head in profile; reverse, this inscription; IOHAN: COM: LOVDOWN: SVMMVS SCOTIÆ CANCELLARIVS, 1645. It is engraved by Vertue in the works of the Simons; and in the Medallic History of England: not to mention a separate engraving on an enlarged scale. The portrait confirms this; if any confirmation were necessary of a painting by Jameson with the name, as broadly pronounced, probably inserted by himself.

* *Idem.*





L A COMTESSE de BUCHAN.

This Plate is by permission  *respectfully dedicated to the*
Right Hon the Countess of *Buchan, by her Ladyship's*
most obliged & devoted *Servant.*

Isaac Herriot

From the original in the Collection of R. Bull Esq.

THE COUNTESS OF BUCHAN.

THERE being unfortunately no date to this sweet little portrait, a brief enquiry is necessary.

The dress is palpably not more ancient than the time of Charles I; but reasoning from this only the piece might be of the reign of Charles II.

If by Oliver, as supposed, it must be Peter Oliver, who flourished from 1620 to 1650.

It is most probably Mary Douglas, daughter and sole heiress of James Douglas earl of Buchan. She succeeded her father in 1601, being a minor: and about the year 1615 married James Erskine, son of Mar the Treasurer, the first earl of Buchan of that name. This countess died in England in the year 1628, as may seem from her son James being served heir to her in September that year.

The only other Countess of Buchan, who may be supposed to be here represented, is Mary Ramsay daughter of William earl of Dalhousie, wife of the above named James, who was earl in the latter period of Charles I, and survived the restoration.

This is one of six portraits, drawn on three cards, generally, and it is supposed justly, ascribed to Peter Oliver, in the
possession.

COUNTESS OF BUCHAN.

possession of Mr. Bull. It was perhaps intended that high finished miniatures should be painted from them. The other five are

The Marchioness of Hamilton probably Mary Fielding, wife of James third Marquis, 1625—1649. She died in 1638, and afterwards there were no marchionesses, but duchesses, of Hamilton.

The Marquis of Gordon, that is the son of the Marquis of Huntley, afterwards the second Marquis, 1636—1649.

The countess of Portland, as would seem Lady Frances Stuart, daughter of Esme third duke of Lennox, wife of Jerome Weston earl of Portland.

The other two are English; Duchesses of Buckingham, and Miss Kirk, a plain homely woman.

For the use of these exquisite drawings the publishers must express their best thanks.







S^R. ROBERT GORDON of STRALOGH

Pub^d Dec^r. 1. 1798. by E. du^a Harding 98 Pall Mall.

SIR ROBERT GORDON OF STRALOGH

WAS an eminent Scottish antiquary, who flourished towards the middle of last century. His chief productions were,

1. Several latin topographical and antiquarian essays, published in Blaw's Atlas of Scotland, 1656. The Dutch editor thought proper to insert Buchanan's treatise *De Jure Regni*, supposed to be a democratic, but really an aristocratic performance, if viewed practically, as it prefers a senate and nobles, as in Venice, to kings; but points out no new organ of the popular voice. And he dedicated the work to Cromwell, while Sir Robert had inscribed it to Charles II; as the dedication itself, afterwards in the hands of his son James Gordon parson of Rothimay, was produced to shew Of this great Atlas Sir John Scott of Scotstarvet was the projector, and bore the expence: the maps were drawn by Timothy Pont, under the direction of the ministers, as ordered by the General Assembly; most of the descriptions are by Sir Robert Gordon.* It is remarkable that the county of Angus is omitted.

2. *Origo et Processus familie illustrissimæ Gordianorum in Scotia*, a 4to MS. of about nine sheets extending to the year 1596, composed in his seventieth year;† or perhaps translated from the MS. history of the family of Gordon by Sir Robert Gordon of Gordonston, who also wrote an account of the family of Sutherland, and died in 1656.‡

* Nicolson Scot. Hist. lib. p. 17. † Ibid.

‡ Douglas Baronage, or account of Baronets and Lairds, p. 4.

SIR ROBERT GORDON OF STRALOGH.

3. *Epistola ad Davidem Buchananum de Historicis Scotticis*:* and several manuscript letters, and papers, preserved in the Advocates' Library, and other repositories.

It is to be regretted that the works of Sir Robert Gordon have not been collected and published; with those of his contemporaries Sir James Balfour, David Buchanan, and others, as genuine literature was rare in Scotland, in that age of fanatic disputes between the presbyterians and independents.

The dates of Sir Robert's birth and death have not arisen. What wonder, when Sir Robert Sibbald has published a life of Sir James Balfour, lyon-king-at-arms, without mentioning when he died!

The painting is in King's College Aberdeen; complexion fair and ruddy, hair brown, eyes blue, dress of a bistre colour. The drawing was obligingly communicated by Professor Ogilvie.

* Published by Hearne in the Prolegomena to Leland's Collectanea.





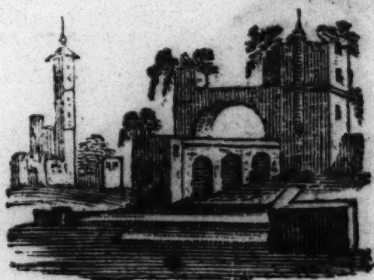
ROBERT TRAILL

Published 1 Dec. 1799, by Edw^d Hatching 91 Pall Mall.

ROBERT TRAILL.

THIS characteristic portrait is from a painting in Lord Buchan's possession. It represents a rigid Calvinist of last century, minister of the Gray Friar's Church in Edinburgh, and an eloquent and leading preacher among the covenanters.

Traill was one of the ministers who attended the Marquis of Montrose on the scaffold. In 1662 he was ejected, and fled into Holland; where the original, whence this portrait is engraved, was painted.





MARQUIS de GORDON.

from the original, in the



Collection of R. Bull Esq.

GEORGE GORDON,

EARL OF ENZIE, AFTERWARDS
SECOND MARQUIS OF HUNTLEY.

THIS is one of the six delicate drawings upon cards, by Peter Oliver, in the possession of Mr. Bull; and is inscribed *Le Marquis de Gordon*. Isaac Oliver, the father, often used the French language, being probably of French extract, and his son Peter imitated him in this, as well as in other respects. Lord Orford mentions a drawing by Peter Oliver, 1628, in which he puts his name with a French termination, *P. Olivier fecit*.*

There can be little doubt but the personage here represented is George Gordon, eldest son of the first Marquis of Huntley, who died aged seventy-four in 1636. The countenance is too young for Peter Oliver to execute of the first Marquis; who was also very seldom in England, while his son remained many years in court. But the historian of the house of Gordon seems to put the matter beyond doubt; for he publishes the commission of Louis XIII, king of France, appointing *Le Marquis de Gordon* captain of the Scottish gens-d'armes, 1624, in the room of Ludovic duke of Lennox deceased: and *Le Marquis de Gordon* takes the oath in consequence.† The author does not explain how the

* Anecdotes of Painting, Vol. II, p. 21.

† See also in the Appendix to his Second Volume, thirteen letters from Louis XIII addressed *A Monsieur le Marquis de Gordon*, except the last, July 1637 addressed *A Monsieur le Marquis de Huntly*, having then succeeded to this title.

eldest

EARL OF ENZIE.

eldest son of Huntley came to bear this title of Marquis of Gordon, in all appearance a French creation, by permission of Charles I, with corresponding rank in France, on his obtaining the command of the gens-d'armes. In Scotland his style was Earl of *Enzie*, a district on the west of Boyn in Bamfshire, and in which Castle-Gordon stands: corrupted by some writers to *Ainzie*, nay to *Eugie*.* The duke of Gordon is still designed Marquis of Huntley, earl of Huntley and Enzie.

This Marquis of Gordon, or rather Earl of Enzie, had, by desire of James I, been educated with prince Henry in the protestant religion, his ancestors having been leaders of the Roman catholics in Scotland. The prince died in his nineteenth year 1612, and it is probable the heir of Huntley was about the same age, or aged forty-three or four in 1636, when he succeeded his father.

In 1618 we find the Earl of Enzie engaged in disputes with the clan of Mackintosh, which were appeased in the ensuing year. His commission as captain of the Scottish gens-d'armes, as mentioned above, dates 1624. He continued in favour with Charles I, who ascended the throne the following year: but in 1629 his father Huntley, and he, were constrained to resign the heritable sheriffships of Aberdeen and Inverness upon a compensation being paid.

This Marquis of Gordon, so styled, was eager in endeavouring to revenge the death of his brother Vicount

* Spalding's Memoirs; but the book is incorrectly printed, *Colonel Ivat* for *Colin Ivat*; *Perth* for *Airb*, &c. The following particulars are chiefly from that work, *Gordon's Family of Gordon*, 1727, 2 vols. 8vo: Douglas's Peerage.

Aboyne,

EARL OF ENZIE.

Aboyne, in 1630, a melancholy accident to the family. A discord arising between Crichton of Frendraught and Gordon of Rothemay, in which the latter and several persons were killed; the affair was apparently appeased by Huntley, who ordered Frendraught to pay the widow of Rothemay 50,000 marks Scottish money, about 4000*l.* sterling, in compensation for the slaughter. On the 27th Sept. Crichton, a follower of Frendraught, wounded the son of Lesley of Pittcaple; who determined on revenge, and set an ambuscade to attack Frendraught, then visiting Huntley at his house of Bog of Gight. The aged Marquis to protect his guest sent his second son, Sir John Gordon, Vicount Melgum and Aboyne, with some gentlemen, among whom was John Gordon of Rothemay, son of him recently slain.

The Vicount, and his company, being persuaded by Frendraught to stay all night at his house, about midnight the tower, in which Melgum and Rothemay were lodged, was set on fire; and they with four servants perished in the flames. Frendraught was believed guilty of this diabolical action, to which no motive is apparent, except revenge for the fine, ordered by the Marquis's award to be paid for the slaughter of Rothemay's father.

In 1636 his aged father, the Marquis of Huntley, dying, was succeeded by his eldest son, the subject of this memoir, and upon that event second Marquis of Huntley. His subsequent actions in the civil war are sufficiently known to every reader of history. Suffice it here to remark that, in 1639, he armed to support the royal cause; but was surprized and inveigled by the covenanters to Edinburgh, where he was imprisoned in the castle, but was soon after
set

EARL OF ENZIE.

set at liberty; and remained quiet for some years. Montrose, who had led the coveninters against the Marquis, having passed to the opposite party, began his series of victories in 1644. Wishart his biographer, or rather panegyrist, loudly blames Huntley for want of co-operation; but the commission to Montrose of Lieutenant General was considered by the Marquis as an insult; and how could he be expected warmly to assist a man who had ensnared and imprisoned him?

This Marquis was nevertheless forfeited by the Scottish parliament in 1645. He was specially excepted from pardon, March 1647; his houses of Bog of Gight, (now Castle Gordon,) and Strathbogie, were seized by order of parliament, June 1648.

At length on the 22d of March 1649, probably about the fifty-sixth year of his age, the Marquis was executed at Edinburgh, suffering his fate with singular courage and composure. His character wanted the decision and intrepidity, necessary in those turbulent times; but was otherwise laudable. He was a man of learning; and the historian of the house of Gordon has preserved two latin verses composed by him.

A fine whole length portrait of this Marquis, after Vandyke, was published by Boydell in 1775, from a painting in the Duke of Montagu's possession. The resemblance seems younger than this.





SIR THOMAS HOPE

from the original, by Jamieson  *in the possession of the Earl of Hoptoun, to whom this Plate is most respectfully dedicated.*

SIR THOMAS HOPE.

THIS eminent lawyer was the son of Henry Hope, a merchant of Edinburgh, who had many commercial transactions with Holland, where he after resided, and where he married Jacque or Jacqueline de Tott.*

His son Thomas soon distinguished himself at the bar; and was made King's Advocate in 1627, when he was also created a baronet by Charles I.

He however attached himself to the Covenanters, and was consulted by them in all difficult points. The King nevertheless, perhaps either to render him suspected to that party, or with a view to win him over, appointed Sir Thomas commissioner to the general Assembly in August 1643.

Sir Thomas Hope died in 1646, leaving large estates to three sons; the youngest, Sir James, being ancestor of the Hopetoun family, which arose to great wealth from his marriage with Anne, heiress of John Foulis of Leadhills in Lanarkshire, these mines being an unfailing source of opulence.

The works of Sir Thomas Hope on the Scottish law continue to be valued: they are his Minor Practics, and his Decisions. He also wrote some Latin poems, and an account of the Earls of Mar.

* A second son was, it is believed, the ancestor of the famous Hopes of Amsterdam.



HENRY LORD of DRYBURGH.

from an original in the Earl of Buchan's Collec.ⁿ

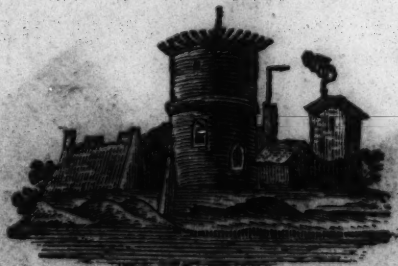
HENRY ERSKINE,
FIRST LORD CARDROSS OF DRYBURGH.

THIS peer was the second son of John Erskine Earl of Mar, and high treasurer of Scotland.

Little is known concerning him, except that he was the bed-fellow of Henry Prince of Wales, and Dr. Birch has recorded a spirited retort made to him by the prince.

He died in 1636, and was succeeded by his son David.

The portrait by Jamefon, 1626, is in the Earl of Buchan's possession.





DAVID SECOND LORD CARDROSS

Pub. Feb. 1. 1799 by Edw. Harding 98 Pall Mall.

DAVID ERSKINE,
SECOND LORD CARDROSS,

SUCCEEDED his father Henry in 1636: and died in 1671. His grandson, in 1695, became earl of Buchan, on the death of his cousin William. Both houses sprung from John earl of Mar the Treasurer, son of the celebrated regent.*

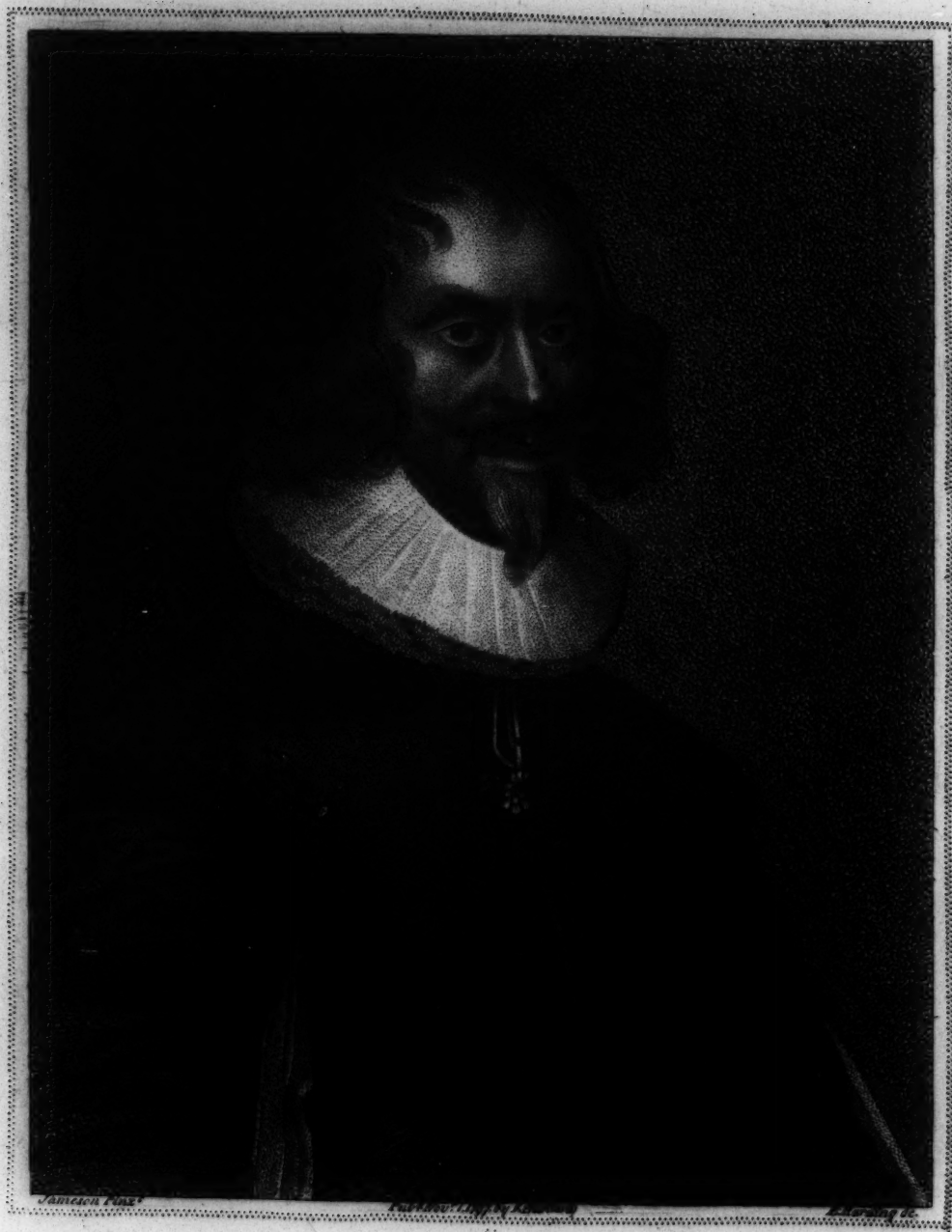
Little is mentioned in history of David lord Cardross, except his being among the few who protested against the delivering of Charles I. by the Scottish army to the English; a measure of imperious necessity, to prevent a most unequal war between the kingdoms.

He was also a promoter of the Engagement 1648; and was on that account fined in the sum of 1000*l*.

He is said to have preached at the *Trone* in Edinburgh, while Cromwell was holding forth in St. Giles's Church yard; and it is reported that a circumstance in the life of David lord Cardross gave origin to the story of Erskine and Freeport.

The original portrait is in the possession of General Sir William Erskine.

* Doug. Peer.



WILLIAM GRAHAM,
Earl of Strathern Monteith & Airth.

WILLIAM GRAHAM,
SEVENTH EARL OF MENTEITH,
EARL OF STRATHERN,
AFTERWARDS OF AIRTH.

THIS remarkable person was the son of John Graham, sixth Earl of Menteith, by Mary daughter of Sir Colin Campbell of Glenurchy. He was at first highly favoured by Charles I; who appointed him one of his Privy Council, Justice General of Scotland, and President of the Council.*

Between the years 1627 and 1630, many charters of lands were granted to him, under the designation of Earl of Menteith, lord Graham of Kinpont.

But unhappily reviving the ancient claim of his family to the dignity of Earl of Strathern he was returned heir, on the 25th of May 1630, to David Earl of Strathern, eldest son of the second marriage of king Robert II; whose only daughter Euphemia Stuart wedded Sir Patrick Graham, lineal and direct ancestor of this earl.† King James I, finding that the earldom belonged solely to heirs male, had, in 1428, deprived Malis Graham, earl of Strathern, of that high dignity; and bestowed on him in return the earldom of Menteith. This act, it is supposed, was one inducement to Sir Robert Graham, brother of Sir Patrick, and uncle of Earl Malis, in his cruel assassination of that great prince.

Charles I, not foreseeing the consequences, and misled

* Douglas Peer. 475.

† Ibid.

EARL OF AIRTH.

by his favour for this earl, ratified the titles of Strathern and Menteith, by a new patent in July 1631.

At that period the fable that Elizabeth More was not the wife, but the concubine of Robert II, was generally credited. It has now been evinced by many learned authors, that she was the wife of the Steward; nay the very bulls for the marriage have been procured from the Vatican.

But if the marriage with Elizabeth More had been set aside, the whole royal race were bastards—and in course the children of the second marriage, or of Euphemia Ross, the first and only wife of Robert II, as then supposed, were the legal heirs of the crown. Thus to William Graham, lineal descendant of the sole heiress of David earl of Strathern, must have devolved an unquestionable right to the scepter.

A vain ambition so far overcame this earl's prudence that, in his service as heir to Strathern, he is said to have solemnly renounced his claim to the crown, reserving the rights of his blood: which he rashly said was the *reddest* in Scotland.*

Not only did popular rumour become busy on the occasion, but the learned and ingenious Drummond of Hawthornden addressed a special memorial to the king on this delicate subject, dated December 1632.†

“ The restoring of the earl of Menteith in blood, (says Drummond,) and allowing his descent and title to the earldom of Strathern, is thought to be disadvantageous to the

* Scotstarvet's State art. Airth.

† End of his History, Edit. 1655 folio, Works, &c.

EARL OF AIRTH.

King's Majesty : and that a more dangerous blow could not be given to the Nobleman himself. We may easily conjecture of things to come, and imagine them by those of the like nature which have preceded. The stage of the world is the same still, though in times the actors be changed and come about again."

He then shews, from English and other histories, the great danger of a disputed, or even dubious, succession. But, ignorant of the grand facts, he supposes the children of Elizabeth More only *legitimated*, and thus inferior to those of Euphemia Ross. Even Graham's resignation of his claim he considers as dangerous, and dishonourable to the crown : and says that he might dispose of his right to some great foreign prince—or seditious subjects might avail themselves of it. He concludes with observing that for two centuries the progeny of Euphemia Ross had been depressed, and ought to continue in that condition.

A research of no great labour in the archives of the Scottish college at Paris, and in those of the Vatican, would have for ever hushed this mighty storm—but an antiquary was then an unknown animal in Scotland. Charles, alarmed, or disgusted, quashed the titles of Strathern and Monteith ; and gave to William Graham the more mean and unknown designation of Earl of Airth. He was deprived of all his offices ; and, according to Scotstarvet, was confined in the isle of Monteath, where he was when that author wrote about A. D. 1654.

His son Lord Kinpont was an adherent of Montrose, and was stabbed with a dirk or highland dagger by one
Alexander

EARL OF AIRTH.

Alexander Stewart in 1644; on which sad event his wife lady Mary Keith became distracted.*

In 1694 the estates passed to the Marquis of Montrose, by the will of William earl of Airth, son of lord Kinpont. The lineal representation of the earls of Menteith is now in Graham of Gartur.

In a MS. collection of poems of the seventeenth century, belonging to the editor, is one, p. 16, thus inscribed "*Earle of Airthe*;" but whether written by this earl, or a lamentation in his name, as then usual, cannot be ascertained.† It closes thus,

My crosses, I may justlie prove,
Are all expressions farr above;
And greef doth in a circle move,
And will doe till I die.

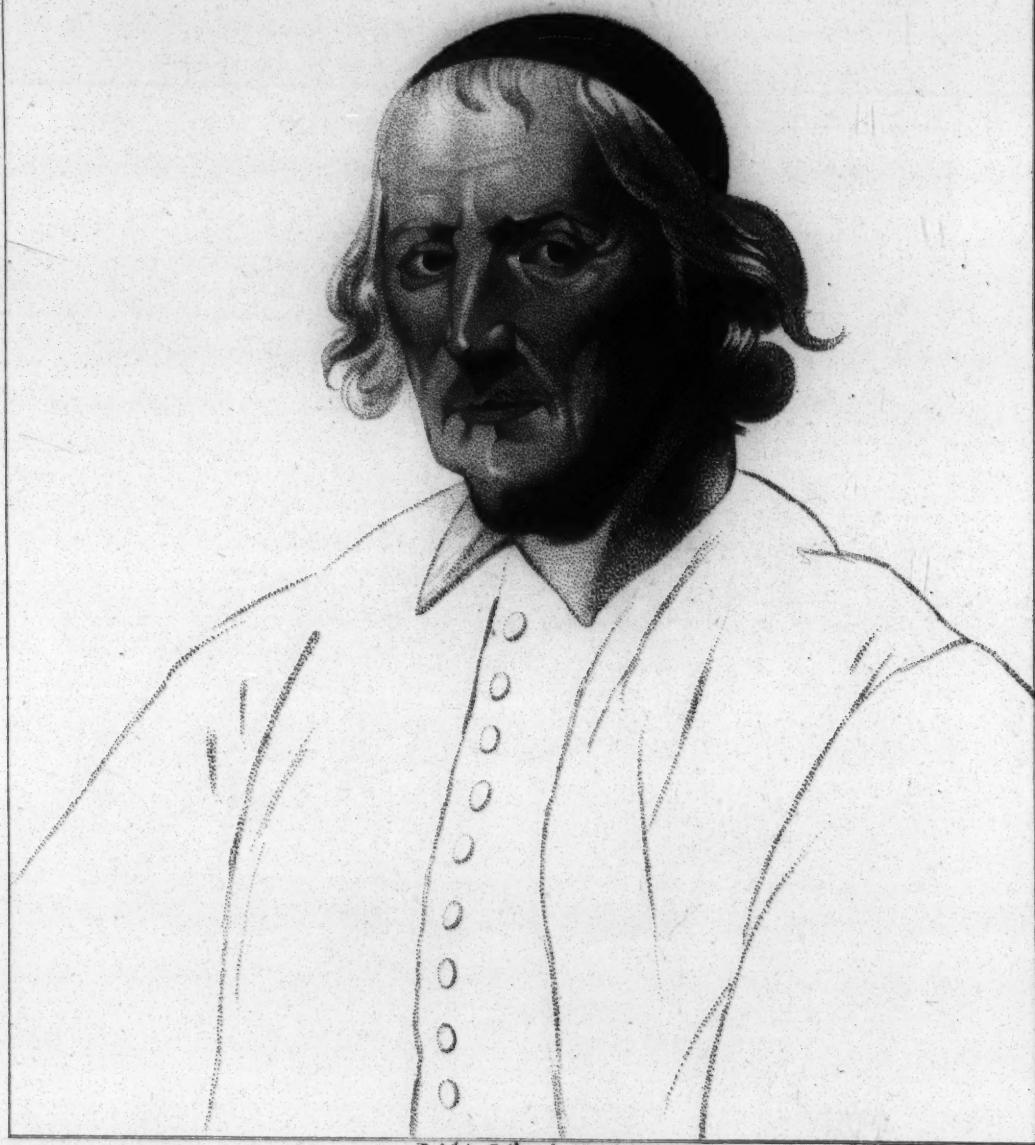
The print is from an exquisite drawing by Johnson: the original by Jameson is at Taymouth.

* Douglas, Scotstarvet, ut supra.

† Published in *Select Scottish Ballads*, London, 1783, Vol. I, p. 107.

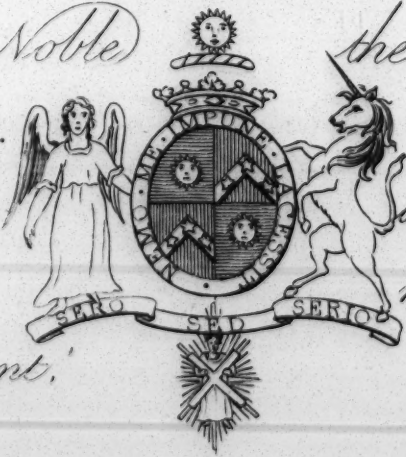


Earle of Ancram.



Pub. Sep. 1. 1797. by I. Herbert.

To the most Noble
Lothian K.T.
is humbly
Lordships
Obliged Servant.



the Marquis of
This Plate
inscribed by his
most devoted &
Isaac Herbert.

ROBERT,
THE FIRST EARL OF ANCRAM.

THIS nobleman, descended of Sir Andrew Ker, of Fernyhirst, in Roxburghshire, and direct male lineal ancestor of the present Lothian family, was first, Gentleman, and afterwards, Lord of the Bedchamber to Charles I. who advanced him in 1633, to the dignity of the peerage by the titles of Earl of Ancram, Lord Ker of Nisbet, Long Newton, and Dolphington.*

Lord Clarendon says of King Charles, "that he saw and observed men long before he received them about his person;" and as other historians, less partial to this monarch agree, however much they have differed respecting his kingly virtues, that he was eminent for every quality and endowment which adorns the sphere of private life; his affection and favors are surely to be considered as honorable to those on whom they were conferred: The Earl of Ancram, it is unquestionable, with but a short intermission,† enjoyed both
for

* Vide Douglas's Peerage.

† It is evident from two letters written to this Earl, by the celebrated Drummond of Hawthornden, that he had lost, for a time the favor of the court; but on what account, the letters make no mention, the probable conjecture, is that it happened in consequence of a quarrel, related by Crawford in his book of officers, which ended in a duel between him and a Mr. Charles Maxwell, wherein the latter fell, which obliged the Earl to leave the kingdom. It was very likely during his exile on this account,
that

ROBERT, THE FIRST EARL OF ANCRAM.

for a long series of years ; and of this distinction he has not only shewed himself worthy by his probity, his taste† and accomplishments, but also by his faithful adherence to
Charles

that he indulged his taste for paintings by collecting pictures, and brought with him, on his return to England, those with which, according to Vertue, he afterwards presented his royal master.

† We have taken occasion, in the preceeding note, to mention his taste for paintings ; he had beside, a turn for poetry, which is displayed in a beautiful little sonnet, addressed to his friend William Drummond, and which, on account of its being so little known, is here transcribed.

SONNET IN PRAISE OF A SOLITARY LIFE.

- “ Sweet solitary life, lovely dumb joy,
- “ That need’st no warnings how to grow more wise
- “ By other mens mishaps, nor the annoy,
- “ Which from sore wrongs done to one’s self doth rise.
- “ The morning’s second mansion, Truths first friend,
- “ Never acquainted with the world’s vain broils ;
- “ Where the whole day to our own use we spend,
- “ And our dear time no fierce ambition spoils.
- “ Most happy state that never tak’st revenge
- “ For injuries received, nor do’st fear
- “ The court’s great earthquake, the griev’d truth of change :
- “ Nor none of Falshood’s savory Lies do’st hear,
- “ Nor know’st Hope’s sweet disease, that charms our sense,
- “ Nor it’s sad cure, dear bought Experience.”

It also

ROBERT, THE FIRST EARL OF ANCRAM,

Charles in every vicissitude of fortune throughout his disastrous reign ; an adherence, by which upon the death of this unfortunate prince, it appeared that he had become so obnoxious to the prevailing party as to be under the necessity of retiring into Holland, where he experienced many hardships,§ and died, before the restoration, at a very advanced age. He was twice married, first to Elizabeth, daughter of ——— Murray of Blackbarony by whom he had a son, William, afterwards Earl of Lothian ; secondly to Lady Anne Stanley, daughter of William 6th Earl of Derby, and sister to James 7th Earl of that name, who suffered at Bolton for assisting Charles II ; by her he left a son, Charles, who succeeded him as Earl of Ancram, and four daughters.

It also appears from the letter which accompanied this sonnet, that he had written several others.

§ Not only himself but his wife and children, whom he left behind in England, were oftentimes in great distress and indigence. In a letter extant of Lady Ancram's to William Earl of Lothian, she writes, " I think I need not tell you of my affliction, your father being banished, and all our means taken from us ever since the King's death, that I have not been able to afford him the least relief, that if it had not bin for some that were meere strangers to us, and did compassionate my sad condition by sometimes furnishing us with meate and fyer, I and my children had starved ; and that which forceth me to make you so much a sharer in our calamities, as to acquaint you with them, is by reason of many sad letters, which I get weekly from my Lord your father of his great wants, and the disagreeing of the place where he is with his health and age." And towards the end of her letter, she adds " I must deal plainly with you, I and my children have bin several days that we have had neither bread, meete, nor drink, or knowledge or credit where to helpe ourselves."

This.

ROBERT, THE FIRST EARL OF ANCRAM.

This portrait of Lord Ancram is from a painting at Newbottle Abbey, done in Holland when he was eighty years of age, but by what master is not known; it possesses, however, great merit, and is extremely interesting from the impression it gives of that mildness and resignation, which under every material event of his life, particularly marked the Earl's Character.

The drawings for this and the preceeding engraving were taken by Mr. James Nixon, Royal Associate, now in Edinburgh, and obligingly given to the Editor of this work by the Earl of Ancram.







CHANCELLOR GLENCAIRN
From the Original at Coats near Edinburgh
Pub^d 1 Dec^r 1798 by Edw^d Harding 98 Pall Mall

WILLIAM CUNNINGHAM,
NINTH EARL OF GLENCAIRN,
CHANCELLOR OF SCOTLAND.

THIS peer succeeded his father in 1631. On the death of Sir Thomas Hope, 1646, he was appointed Justice General; and distinguished himself by his zeal in the royal cause.

In 1653 we find Glencairn acting as leader of some forces, raised for the service of Charles II. Sir David Dalrymple Lord Hailes, in his "Remarks on the History of Scotland," has published, from a contemporary MS. some curious anecdotes of this business, whence it appears that Glencairn had great personal courage, but was an imprudent commander.

Soon after the restoration, the earl of Glencairn was appointed Chancellor of Scotland. His ancestors had been patrons of the presbyterian cause, but the Chancellor's loyalty was accompanied with a preference for episcopacy. His moderation was however opposed to the bigotry of Sharp, archbishop of St. Andrews; and that impudent prelate obtained from the king a right of precedence over the Chancellor in Jan. 1664. This insult is said to have occasioned the fever, of which Glencairn died in May that year.

The original picture is at Coats near Edinburgh, the residence of the Countess Dowager of Glencairn.



RICH^d LORD MAITLAND

From an Original Picture in the Collection of the Right Hon^{ble} Lord Fred^l Campbell

Pub^d 1. Dec^r. 1798 by F. & J. Harding 98 Pall Mall.

RICHARD LORD MAITLAND.

JOHN Duke of Lauderdale dying in 1682, without male issue, was succeeded by his brother, Charles third Earl of Lauderdale, the title of Duke having been restricted to the heirs male of John.

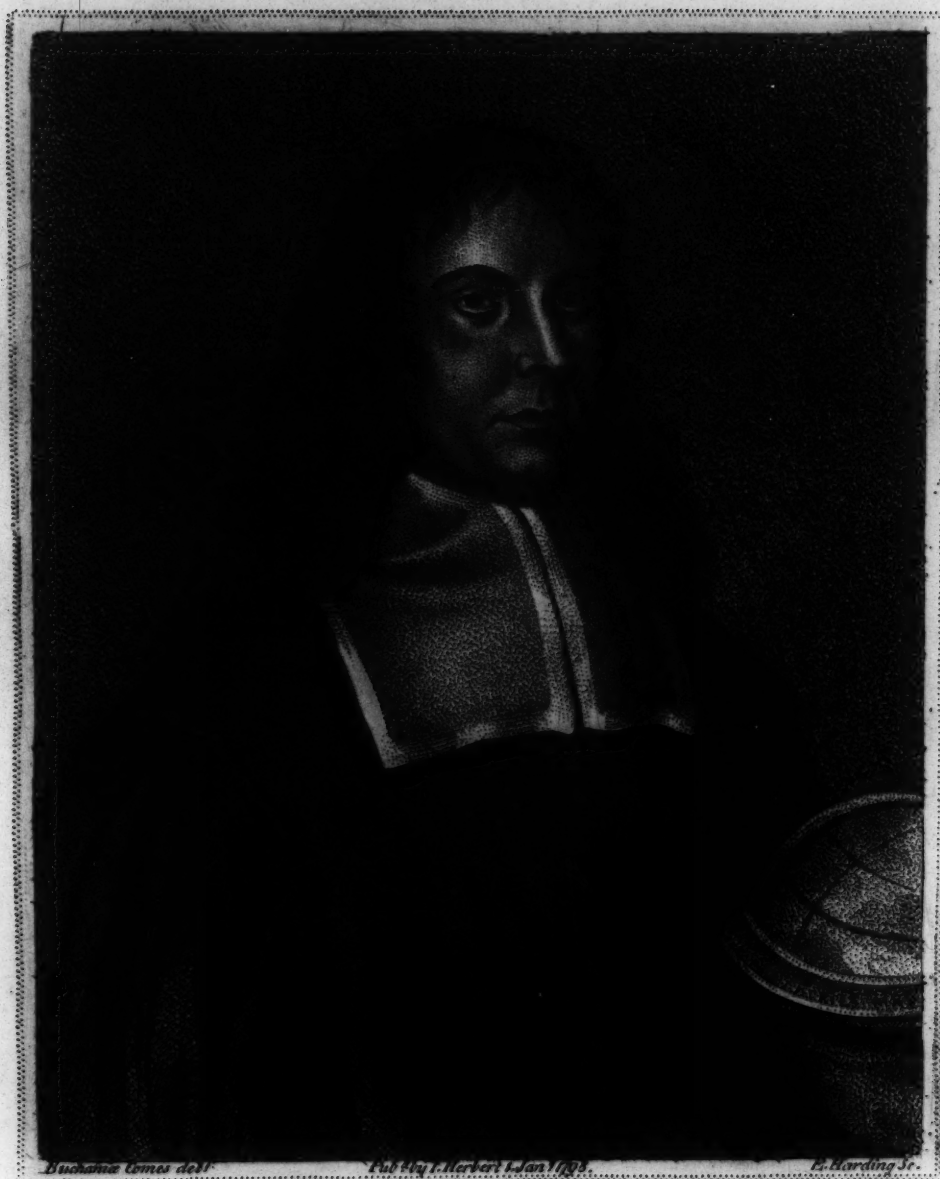
Richard lord Maitland was the eldest son of Charles Earl of Lauderdale. His translation of Virgil being handed about in MS. is said to have furnished Dryden with some lines. It was afterwards published, but much success could not be expected after that master's labours.

By his uncle's interest, lord Maitland was admitted one of the Privy Council of Scotland when very young, and was afterwards made lord Justice Clerk in 1681.

He succeeded his father in the title of Lauderdale, 1691. His wife was lady Anne Campbell daughter of the Earl of Argyle.

Firmly attached to James II he followed him to France, where he died.





JAMES GREGORY,
Inventor of the reflecting Telescope.
from an original in the possession of Mr. Carnegie, Aberdeen.

JAMES GREGORY,
INVENTOR OF THE REFLECTING
TELESCOPE.

THIS celebrated mathematician was born at Aberdeen, in 1639. He flourished in the interval between Des Cartes and Newton; and may be regarded as no mean precursor of the latter.

At the age of twenty-four he published his important invention of the Reflecting Telescope, in his work called *Optica Promota*, 1663. But a year or two afterwards, having visited London in order to have his plan put in execution, it did not succeed, owing to some defect in minute arrangement, or want of skill in the artisan.

Sir Isaac Newton tells us, (Phil. Transf. No. 80,) that he had thought of such a telescope in 1666, which was three years after Gregory had published the first idea; and Sir Isaac might, as not unusual, mistake reminiscence for invention. However this be, that sublime philosopher, (Ib. No. 83,) informs us that, when he resumed the idea in 1668, Gregory's book lay before him.

Thus this great invention, which has so much improved the study of astronomy, and led to the discoveries of Newton and Herschel, undoubtedly belongs to James Gregory. *Facile est inventis addere.* Newton afterwards proposed some alterations: and the Reflecting Telescopes continue to be made either on Gregory's plan or Newton's. They were not however in any general use till about the year 1719, when Mr. Hadley brought them to great perfection, adding the

JAMES GREGORY.

the screw for advancing or retiring the small speculum, so as to accommodate any eye. One of five feet is now equal to the best refractor, or common telescope, of one hundred and twenty three feet.

In the latter part of his life Gregory applied the same principle of reflection, or the mirror, to burning-glasses; an invention also sanctioned by Newton, and which continues to be used in various experiments.

From London Gregory appears to have proceeded to Italy, then the most eminent soil for the cultivation of mathematics. In 1667 he published at Padua, in 4to, his *Vera Circuli Quadratura*.

For other discoveries of this celebrated mathematician the reader is referred to the account of him in the *Biographia Britannica*, whence this article is abstracted.

In 1670 James Gregory was appointed professor of mathematics at St. Andrew's: and he continued his useful discoveries till his death in December 1675, having then only attained his thirty seventh year. Though his life was thus brief, he had however the singular felicity of witnessing and applauding the most important discoveries of Newton.

The dryness of his studies did not prevent his propensity to humour, as appears from an ironical tract he published, under the name of the beadle of the college, against one Sinclair, an ignorant pretender in natural philosophy.

David Gregory, the nephew of James, was also a great mathematician. He was born in 1661: was, by Sir Isaac Newton's friendship, appointed Savilean professor of astronomy at Oxford in 1691. His *Optics* were published at Oxford 1695, 8vo: his *Astronomy* in 1702. He died in 1710.



DAVID GREGORY

Pub^d 1 Dec^r 1798. by Edw^d Harding 98 Pall Mall



SIR ANDREW FORRESTER

Pub^d 1. Dec^r. 1798. by Edw^d Harding 98, Pall Mall.

SIR ANDREW FORESTER.

OF this gentleman little is known except the following particulars, arising from papers obligingly communicated by Lord Frederic Campbell.

1. Commission to Sir Andrew Forester, as Secretary of the Order of the Thistle, superscribed by James II. 31 May 1687, and subscribed Melfort. This paper mentions a fact little known, that James had thought fit to revive, and restore, "the said most ancient order." He was indeed the founder, for no knights of the thistle, except kings James IV and V. are known. Do any knights appear of the reign of James II of England?

2. Warrant by king William, requiring Sir Andrew Forester to deliver up all books, papers, seals, and records, belonging to the Secretaries office of Scotland, to George lord Melvill, sole Secretary of State for that kingdom, 13th May 1689: and lord Melvill's receipt, 15th May.

The books and papers are specified to commence 10th August 1660, and end 7 Dec. 1688.

3. Memorial in favour of Sir A. Forester, by the duke of Queensberry and Viscount Tarbat 4 Feb. 1702.

That he went to France in 1694; returned to England 1697, when an act passing for punishing those who had gone to France, he went to Holland, Jan. 1698, and returned to Scotland, on permission, in Oct. that year. That Sir A. is now very old, and requests leave to visit England to settle his affairs.

SIR ANDREW FORESTER.

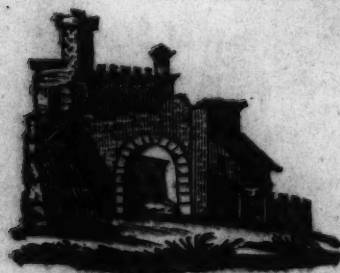
affairs. Indorsed, "To take a reasonable oath before his warrant signed."

4. Another Memorial, by the same noblemen, 13 June 1704.

That Sir A. was under Secretary of State for Scotland, and first began regular Records of that office, which he continued for Eighteen years, in thirteen folio volumes, with indexes, delivered up to Lord Melvill, and in the office there.

That he was secretary to the Scottish Commissioners, in the affair of the proposed Union, under Charles II, and delivered the papers recently to Queensberry.

That he is now in straitened circumstances, and requests some remuneration, having been in London for two years soliciting in vain.







FLETCHER OF SALTON

Published Decr. 1798. by Edw. Harding 98. Pall Mall.

FLETCHER OF SALTON.

THE life of this eminent patriot and philosopher would require a volume to detail, and the following letter, from the late Sir David Dalrymple Lord Hailes, to the Earl of Buchan, will amuse the reader more than a dry abstract.

MY LORD,

Newhailes, April the 26, 1787.

Your Lordship, I observe, means to oblige the world with the Life of Fletcher of Salton. It may well be supposed that, considering the people from whom I come, he is no Saint in my Calender—what I wish to know, was he a whig at bottom? I have moral evidence which convinces me that another of that party, Lord Belhaven, had a private meeting with the Duke of Queensberry in the gallery of the Abbey. *Ville qui parle*, your Lordship knows the rest of the French proverb. The Duke of Hamilton went secretly aboard of the ship of Van Aeren, Admiral Sommelsdyke, in the road of Leith, and proposed an union with Holland. You may well judge *who* was to have had an office like *that* of a Scottish Stadtholder. The Admiral related this anecdote to Lord Auchinleck, his grand nephew, from whom I had it.

At present I can remember few anecdotes of Fletcher of Salton.

A footman of his desired to be dismissed. “Why do you leave me?” said he—“because, to say the truth, I cannot

FLETCHER OF SALTON.

not bear your temper—to be sure I am passionate, but my passion is no sooner on, than it is off—Yes, replied the footman, but then, it is no sooner off, than it is on.”

I knew him well, said Fletcher to Dr. Pitcairn, he was hereditary Professor of Divinity at Hamburg—*Hereditary Professor of Divinity*, exclaimed the Doctor, what nonsense! —Doctor, what think you of an hereditary King?

If I mistake not I have some where recorded that Fletcher said “Toland is a bigotted atheist.”

It was said of Fletcher that he wished for a republic, in which he himself might be King.

I can make a pair of shoes for your feet, said Mitchel the famous shoe maker, but I defy all the shoemakers in Scotland to make a pair for your head.

Like the elder Cato, and the elder Scaliger, he went late to the study of Greek.

He had acquired such knowledge of Italian as to be able to compose a treatise in that language. Prince Eugene spoke to him in Italian, but Fletcher was not able to answer—yes or no.

I ever am, &c.







JOHN SECOND LORD BELHAVEN.

Pub. 7 Feb. 1798. by Edw. Harding 98 Pall Mall.

JOHN HAMILTON, SECOND LORD BELHAVEN.

SIR Robert Douglas Viscount of Belhaven dying without issue in 1639, the title became extinct, till it passed to the Hamiltons, but only with the distinction of LORDS.

Sir John Hamilton of Broomhill, a descendant from the noble house of Hamilton, was created Lord Belhaven in Dec. 1647.

Sir John Hamilton of Biel, who had married the granddaughter of the first Lord, succeeded to the estate and honours, upon his death in 1679.

In the parliaments of 1681, and 1685, lord Belhaven shewed himself a strenuous defender of the protestant religion. He was a great promoter of the revolution in 1688; and not only distinguished himself as an orator, but commanded a troop of horse at the battle of Killcrankie in 1689. Highly favoured by William, and Anne, he was appointed a lord of the privy council, and a commissioner of the treasury.*

In 1706 he warmly opposed the union of the kingdoms; but the subsequent prosperity of Scotland evinces how much his patriotism was mistaken. May that union, so advantageous to both kingdoms, be eternal; and may the nations be so blended, as even to forget that they were united! But lord Belhaven displayed on the topic unbounded

* Dougl. Peer.

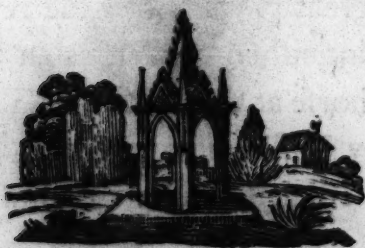
eloquence,

JOHN HAMILTON, SECOND LORD BELHAVEN.

eloquence, a quality perhaps the very opposite of wisdom, which appeals to the understanding, while elocution only moves the fancy, and arouses the passions: *eloquentia satis sapientia parum*, a maxim applicable in all ages. The speeches are printed: the language is unpolished, the metaphors often harsh sometimes grand: but, on the whole, they are curious and interesting specimens of opposition in a Scotch parliament, and of the senatorial elocution of the times.

Lord Belhaven died in 1708, leaving his honours to a respectable line of descendants. His high mind burst at the disgrace of an arbitrary imprisonment, for supposed plans in favour of the exiled family: and he died immediately after his deliverance.

The drawing was communicated by Lord Buchan, from a painting preserved in the family.







SIR JOHN MEDINA.

SIR JOHN MEDINA.

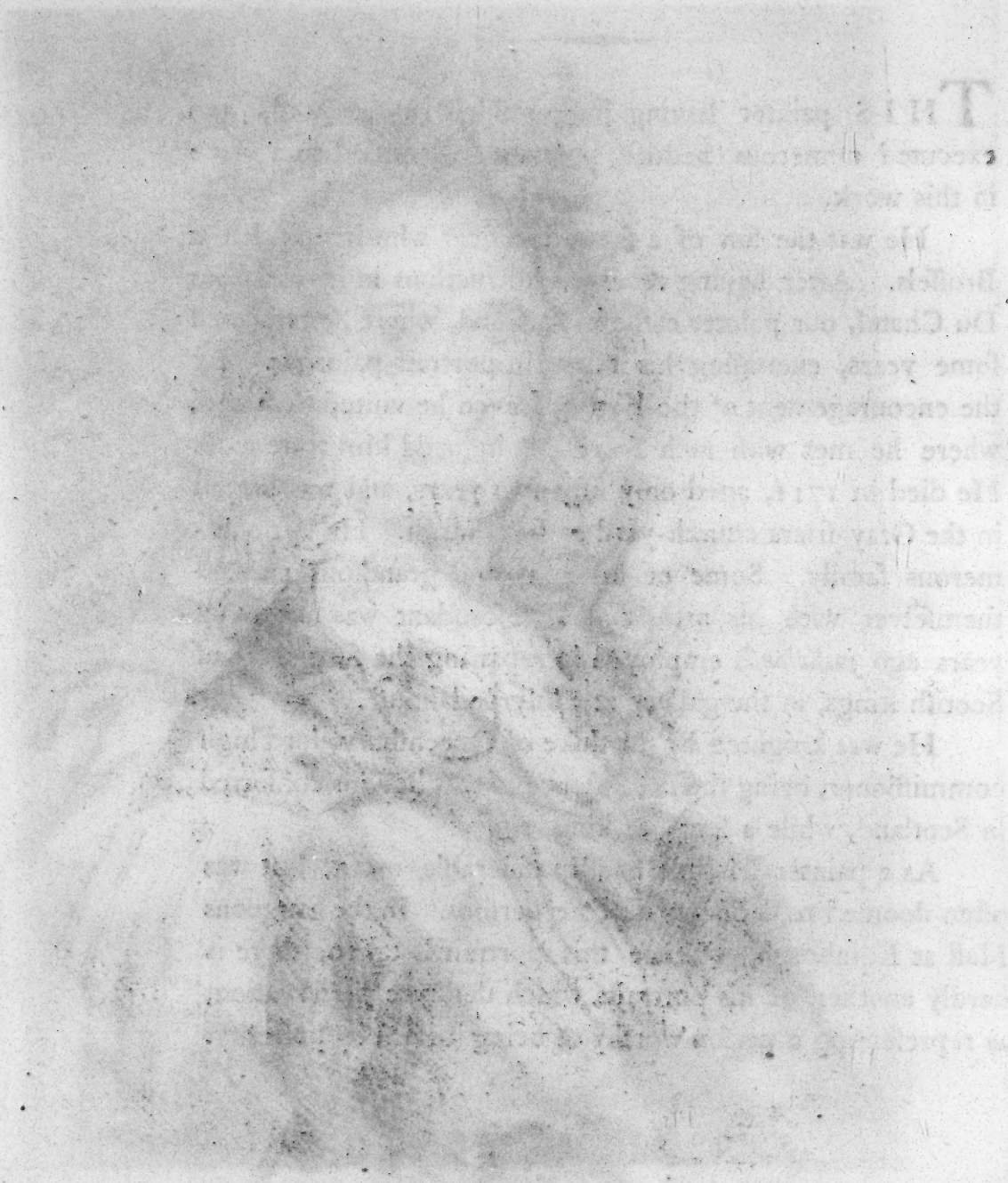
THIS painter having long resided in Scotland, and executed numerous Scottish portraits, is intitled to a place in this work.

He was the son of a Spanish officer who had settled at Brussels. After having received instructions in his art from Du Chatel, our painter came to England, where he remained some years, exercising his talent in portrait-painting. By the encouragement of the Earl of Leven he visited Scotland, where he met with such success as induced him to remain. He died in 1711, aged only fifty-two years, and was buried in the Gray-friars church-yard at Edinburgh. He left a numerous family. Some of his sons and grandsons amused themselves with his art; and a descendant was not many years ago *judiciously* employed in repairing the forged set of Scottish kings, in the gallery at Holyrood-house.

He was knighted by the duke of Queensbury, lord high commissioner, being the last instance of that honour conferred in Scotland, while a separate kingdom.

As a painter Medina had considerable merit, but was often doomed to delineate obscure persons. In the Surgeons Hall at Edinburgh, whence this portrait is taken, there is hardly another of his portraits which deserves preservation, as representing a person worthy of being known by posterity.

SIR JOHN MEDINA





COLIN MACLAURIN

Pub^d 1 Dec^r 1798 by F. & J. Harding 98 Pall Mall.



COLIN MACLAURIN

PROFESSOR OF MATHEMATICS AT
EDINBURGH.

THIS eminent mathematician was born at Kilmodan, near Inveraray, in 1698; his family being originally from Tirey, one of the Hebudes or Western Islands.

In 1709 he went to the university of Glasgow: and meeting accidentally with Euclid's elements, at the age of twelve, a period about which the real bent of character is often disclosed, he became master of the first six books without assistance. At fifteen he commenced Master of Arts, having composed his Thesis on the powers of gravitation.

In 1717 he was chosen professor of mathematics in Marischal College, Aberdeen. He soon after visited London, and embraced Newton his great master: and in 1722 he travelled to Paris.

Mr. James Gregory, professor of mathematics at Edinburgh, requiring an assistant, Mr. Maclaurin was nominated to that office; and afterwards became sole professor. His polite and easy manners formed a general recommendation; and the ladies flocked to see the professor, and the eclipse, and took care to be in time, having more science than the French Marquis, who, when he found his fair convoy too late, said, *M. Cassini est de mes amis: il recommencera.*

In 1733 he married Anne, daughter of Walter Stuart solicitor general for Scotland, by whom he left an ingenious
and

COLIN MACLAURIN.

and respectable offspring. His great work, on Fluxions, appeared at Edinburgh 1742, in two volumes 4to. He encouraged the taking of accurate maps of the western coasts and isles; and the rev. Mr. Bryce published in consequence his map of the coast of Caithness and Strathnaver.

The rebellion of the highlanders in 1745 called this Archimedes into action, in forming plans for the fortification of Edinburgh; and the fatigue and exposure to the air occasioned, or increased, the disease of which he was to die. But the lowlanders had forgotten the use of arms, and the capital surrendered. Maclaurin was not engaged in solving a problem at the time, so he flew off at a tangent, and made a rectilinear progress to the north of England, where he was kindly received by Herring archbishop of York.

Colin Maclaurin died of the dropsy on the 14th of June 1746, aged 48 years 4 months.

Among his other works, and papers in the Philosophical Transactions, his Geometria Organica written in early youth, and his Algebra deserve mention: but his most popular production is his Account of Newton's discoveries, a posthumous work, from the life prefixed to which this extract is made.

The drawing, sent by Lord Buchan, was composed from a cast, taken from the countenance after death, and from a drawing in black-lead by Ferguson the astronomer. Mr. Maclaurin had a *star* or defect in his left eye.



